

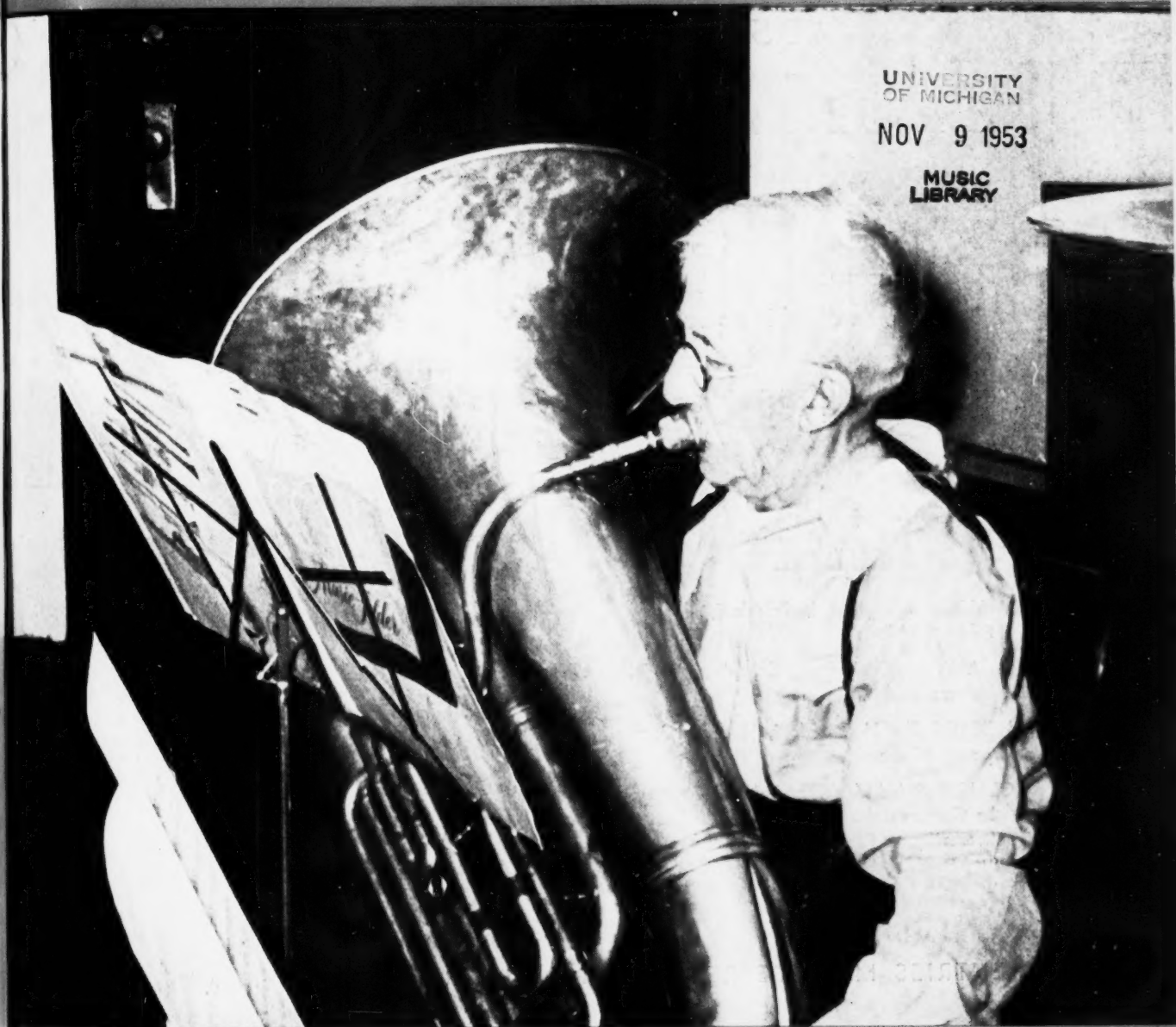
NOVEMBER, 1953

music journal

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noteworthy

WE LIKE the idea of the Philadelphia Coffee Concerts which allow subscribers to sit comfortably at tables in the terrace room of a Philadelphia hotel, smoke a cigarette during the performance, and drink coffee at intermission time. The calibre of the program doesn't seem to suffer a bit by the informal atmosphere. This year a series of four string quartet programs are slated for the four Sunday night concerts in the series. Quartet members are from the Philadelphia Orchestra, and Arthur Cohn, director of the Settlement Music School and well-known author, gives a commentary on the programs.

THE FORGOTTEN COMPOSER is being remembered in Syracuse this winter, thanks to Syracuse University Professor Louis Krasner. Concert forums are slated in this Up-State New York city during which the public will meet composers, listen to their music, and then listen to a panel of experts comment on the music. There will be an opportunity for questions and answers at the close of each session, just so the experts don't get the last word. The first forum will be held on December 3 at the Hotel Syracuse, in cooperation with the convention of the New York State School Music Association. Composer Roger Sessions will speak to the group, and his music will also be performed. According to Professor Krasner, "These forums are one means by which composers and their audience may meet to re-discover their dependence on each other, and the pleasure of each other's company."

He goes on to say, "Many non-musicians have been intimidated by musical experts in the past. These forums should reassure listeners, and help them realize that they have a

right to their own reactions, and don't need to feel uncertain and incapable of understanding, in their own way, what music represents."

ASCAP has just announced publication of a catalog of works by its members that have been performed by symphony orchestras over the five-year period from 1948 to 1952. The purpose of the volume, according to the preface by President Stanley Adams, is to "acquaint program builders with the works that have already found acceptance by conductors and audiences. If this catalog, representing but a small fraction of the entire ASCAP repertory, is found helpful in suggesting to conductors the use of works by composers who live among us and reflect current thoughts and emotions, we shall feel we have made some small contribution to our national culture." All of which adds up to reaffirming ASCAP's new emphasis on the serious side of composing.

THE DENVER SYMPHONY ranks first in the United States in its number of supporters, according to its business manager. Anyhow, some seven thousand local citizens chip in every season to keep the seventy-five piece ensemble functioning, and apparently all goes well. A recent announcement says that Conductor Saul Caston has been given a three-year extension of his contract at a salary reported to be in excess of eighteen thousand dollars a year.

TWENTY COMPOSERS who have been residents at the famous MacDowell Colony in Peterborough, New Hampshire, over the years will be represented on a two-day musical program sponsored by Hartt College of Music in Hartford, Connecticut, this month. The occasion will

be the MacDowell Colony Composers' Festival on November 22 and 23, and it is designed as a country-wide tribute to Mrs. Edward MacDowell. Participating in the event will be Ernest Bacon, George Barati, Marion Bauer, Irwin Bazelon, Aaron Copland, Paul Des Marais, Irving Fine, Lukas Foss, Isadore Freed, Philip James, Boris Koutzen, Nikolai Lopatnikoff, Douglas Morre, Paul Nordoff, Gardner Read, Vittorio Rieti, Harold Shapero, Louise Talma, and Ernest Toch. We can't think of anybody we'd rather see so honored than this grand lady of music. The festival will take place on her ninety-sixth birthday, too. Maybe in the midst of all the symphonic stir, somebody will remember to sing just "Happy Birthday." We hope so.

THE TUCSON SYMPHONY Orchestra under Frederick Balasz is slated to give the first performance of Aaron Copland's new version of his "John Henry" this season. . . . Wallingford Riegger's Variations for Piano and Orchestra, commissioned by the Louisville Symphony Orchestra, will be performed by that group in January.

THE NATIONAL ASSOCIATION of Schools of Music will hold its twenty-ninth annual meeting at the Palmer House in Chicago from November 27 through November 29. In addition to the routine discussions on music standards there will be special sessions on the following: "Literature and Materials," a symposium conducted by Dr. William Schuman, President of the Juilliard School of Music. Boris Goldovsky and Hans Heinsheimer, well-known musical authorities, will conduct a forum on Opera Workshop. Helen M. Thompson
(Continued on page 43)

For Band

RIO BLANCO—Overture
By Ernest O. Caneva

"A" Band	7.00
"B" Band	5.50
"C" Band	4.00
Cond. Score	1.00
Parts, each	.40
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Class C

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Time 4 Minutes	

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Arranged by Don Wilson

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"C" Orch.	4.00
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Extra Parts, each	.40
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MUSIC JOURNAL

BULL FIDDLE IN KOREA

MARILYN MAYLAND

IT all began when I went to the USO office in Hollywood to see about a job. I filled out stacks of papers which were sent to the FBI in order to get the necessary security clearance. When these came back, after some eight weeks, I was put on the eligible list for a USO tour. Soon I was called in to audition for Ed Lowery, manager of the West Coast Office of the USO Camp Shows, who was looking for a bass player. The next morning I took my physical, had a couple of my ten overseas shots, and went immediately into rehearsals for "Hollywood Varieties." The cast included a violinist, two singers, a comedy dance team, a clarinetist, an accordionist, and me, complete with my big string bass which I was destined to lug all over the Far East. I played in the trio that accompanied the show and also did a specialty number on the bass and one on the banjo. We had to be versatile because the group was small.

Just three weeks after my audition we boarded the plane at Los Angeles International Airport for Travis Air Base, and from there flew to Tokyo via Honolulu and Wake Island.

We arrived in Tokyo and were driven to the Die-iti Hotel, which had been taken over by the Army. The city is modern, and boasts as many cars and people and as much noise as some of our larger cities.

We were "briefed" and given our winter issue. Now it seemed very unglamorous to us to wear fatigues, combat boots, parkas, and so forth, but we were soon to learn how practical these clothes would be, even those articles called "long johns."

Marilyn Mayland, a graduate of Occidental College's Music Department, is currently touring in Alaska.

We were given our sleeping bags, which were to become such an important part of our equipment in the weeks to come.

By plane we left Japan, and arrived in Korea just one week after we had left home. My first impression of Koreans was that these people, for the most part, are sev-

eral hundred years behind us. As we drove along in the bus from the airport to Taegu, we saw sights that were soon to become familiar to us. There were natives carrying heavy loads on their backs, small children carrying their younger brothers and sisters. We saw houses with thatched

(Continued on page 33)



a music journal report

TV For YOUR Choral Group

MILTON ANDERSON

SO your choral group is going on television! Perhaps one of the many new educational television stations has asked you to produce a TV show, or perhaps, under your own initiative, you have contacted the program director of a station. In either case, you will find that the station is eager to use your talent, and naturally, you want to do your best, so maybe these experiences of our "While We're Young" Youth Choir in Cincinnati may help you.

The second hand sweeps on; it is 7:59:45 and in fifteen seconds we'll be on the air. The camera men are poised behind their cameras, the boom man is swinging his fishing pole mike into position to catch the first soloist, the floor director with his ear phones on has his hand up ready to send it pointing with a snap of his wrist. There are other split-second maneuvers going on in the control room, in the announcer's booth in the projection room, and at the transformer station. Let's just imagine we can stop the clock a few minutes to try to remember all the pointers that will make a first TV show a success!

For us, it all started by choosing twenty-five boys and twenty-five girls from over 450 applicants recommended by the high school directors of the Greater Cincinnati area, fifty exuberant boys and girls ready for television stardom!

We began by finding a place to rehearse. The CBS television station in town let us use its studios once a week. The other of our two weekly rehearsals was to be held through

Milton Anderson is a public school supervisor in Cincinnati, Ohio, and had directed a number of choral groups.

the generosity of the College of Music of Cincinnati in the radio department of that college. We quickly learned that most of the music had to be specially arranged. We decided to use a small instrumental group of bass, piano, drums and guitar to accentuate rhythm accompaniment, to blend with the group and from time to time to take solo passages as part of the choral unit.

The youngsters were eager to see all the complexities of a television station. It was fortunate that we were able to rehearse weekly at the studio, for they became familiar with television procedures and they felt at home singing in this new environment.

After we chose a date for our first show we had two months in which to prepare for it. The numbers were chosen and arranged, the program and script were written, and then we began working together with the producer-director. The group learned when to make moves as a group, when to sit down, when to stand up, where the soloists were to stand, when we were on and off camera, and what to do about it.

Program Learned

Seven weeks slipped by and we had learned our songs. We had no monetary backing and the station could not afford to give us special camera rehearsals, for that takes an expensive crew. Therefore, we had no experience before a TV camera, although we had seen the cameras in operation.

The big night finally was upon us! The show was scheduled for 8:00 and the choir arrived at 6:00 for the

final rehearsal. At 7:45 a platform for one of the cameras was still being built, one of the engineers had run over to another station to borrow a wider lens, the rehearsal still had not been completed, and the bass viol player had not yet arrived. At 7:50, the lighting crew started to work on lighting effects, one of our six foot singers plunged through a spot light, and the bass viol player had not yet arrived. At 7:55, we warmed up vocally amidst the hammering of last minute crews, microphones were finally moved in position, the camera was being lifted, piece by piece, to the top of the newly constructed platform, and the bass viol player arrived.

With three minutes to go, someone tripped over the mike cable and the entire audio went out. At two minutes to go, after unsuccessful frenzied searching on the part of the engineers, someone accidentally tripped over another cable and the audio came back on. Then 7:59:58, 7:59:59 . . . presenting the "While We're Young" Youth Choir" . . . there was nothing more we could do . . . we were on!

That show was a nightmare. Someone walked in front of the camera, the organ for our sacred number had not been plugged in (the piano came to the rescue), and someone opened a squeaking door during a dramatic silence, but we got through it and we loved it.

Many people called, many people wrote, and the more we heard, the happier we were. The critics of all three newspapers spoke well of us and with this we started planning our second show.

You have just read a behind-the-

scenes view of what it's like to do a 30 minute choral television broadcast. Now, let's suppose that you have been asked to do two numbers for a Christmas program. What can you do to help your group look and sound as professional as possible over the screen and air waves? Here are a few hints and approaches that might better your program, gleaned from our experiences and mistakes.

Above all, don't expect the magic powers of television to transform your group into the \$10,000 look of a big network show. Television cameras have a way of seeing every detail set before them and tend to magnify the tiny mistakes that would go unnoticed by the human eye. So here, certainly no less than anywhere else, the show or picture is as strong as its weakest link.

The first step for a director of a choral group to take is to contact the person who will be producing and directing your show. Schedule a time with him so you can discuss the particulars. Find out from him what type of numbers he thinks would be most successful on the show. Ask him what number of participants would be best to televise. (Usually a maximum of thirty should be used in a small studio.)

The producer-director, incidentally, is the man whose job it is to see that the best possible picture is transmitted on the screen. It is his responsibility to suggest movements, action, and placement. The choral director should work out as much routine as possible for a show, however, always checking with the producer-director to see what is feasible and advisable.

Be sure to find out from him when you can use the studio to rehearse. It is of utmost importance to rehearse teen-agers in a television studio, for unless they become thoroughly familiar with TV proceedings, when the day of the show comes they will be more interested in the trappings of television than in your direction.

If at all possible, obtain some camera rehearsal time. Many of your biggest problems will disappear if this can be done. If it is impossible, ask the director to observe some of your choir rehearsals so that he can make suggestions directly to the group about appearing on television.

Try to talk to the audio engineer, too. Show him where your choir will stand, where the soloists will be, and what formation the choir will be in. Ask his professional advice about mike placement, and so forth. Although the experts say that TV is eighty per cent visual and twenty percent audio, this in our opinion is not true in choral programming. A choral program must always have the biggest emphasis on sound, and the visual should always be used to enhance the sound.

The floor director, sometimes called the floor man, is the only contact between you and the control room. He gives the signals to the choir, telling you where and when to move. It is of great assistance to have him at a rehearsal so that he will become acquainted with the entire set up for each number.

Scene design can be carried on entirely through the producer-director. Costuming, however, will probably be left entirely to the musical director. White should be avoided entirely. If white is used on television, the engineer must turn the contrast down so low that all other colors become extremely drab. Checked fabrics and nylon must also be handled with care. Make-up need not be used for the choir, except perhaps for soloists. The decision about

make-up will be made by the director and will depend mainly upon lighting and camera angles.

Don't expect the station to take over your publicity like an advertising agency. Ask the promotion director of the station for his advice as to how you can get a number of good articles in the papers.

If there is to be dialogue during or between your numbers, this will more than likely be worked out by the station with respect to the overall show. If there is something that you think needs mentioning, don't be afraid to speak up. Credits for your soloists and perhaps your pianist should be double checked by you.

Now, what else can you, the director, do?

Type the words to all the songs you will be doing. Make a copy for both the director and the audio engineer, double or triple spacing it and leaving plenty of margin room. Three or four inches on the left margin will give space to pencil in their ideas. Mark all solo passages clearly, but leave all other lighting, camera, and audio cues to the professionals.

Before setting foot in a television station, be sure that all choral for-

(Continued on page 28)

A cameraman and soloist rehearse their parts for a TV program.





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Private Schools Are

MUSICALLY UNDERPRIVILEGED!

MOLLY A. TENBROECK

LEROY was one of those boys who make teachers resign. He was a type all schoolmen know, a "hacker." He couldn't do anything well. He didn't want to try. He never settled down. He upset the morale and discipline of the classroom and the school bus. Although he was mentally competent and morally decent, he was emotionally unstable, a show-off, continually trying to attract attention, pleasantly or unpleasantly, to himself.

Leroy's character is so well known to teachers that further description would be superfluous. There's nothing intrinsically wrong with such a child. He seeks to find a niche for himself, a place where he belongs, a post where he is necessary. At first, Leroy was regarded as a "challenge," but after six years of "stimulating" his teachers in the public elementary school, of taxing their ingenuity, patience, energy and selfless devotion, the challenge of Leroy became only a tiresome nuisance. He moved on to the junior high school and the relieved elementary school teachers took a breather until the next Leroy should come along.

Two years later, the junior high school gave its annual concert to demonstrate the achievement of the music department. On the stage, completely absorbed in his part of the program, comporting himself with quiet dignity, was Leroy presiding over the tympani! Now we all know that only an extremely responsible party can be entrusted with the battery section of an orchestra.

The challenge of Leroy had van-

ished. He had found his niche. Another boy might have found his on the soccer team, or in the wood-working shop, but those activities were not Leroy's line. In the school orchestra he had found an outlet for the dynamo of energy within him, a place to express his instinct for showmanship, a spot in the fellowship of the student body where he was needed.

If Leroy had been a private-school student, he would not have been so lucky. Although the independent schools, as teachers know so well, have their Leroy's, the majority of them do not have adequate music education to offer them. Most of them have choral singing and private piano lessons, some have marching bands, but very few have anything more. The need for well-rounded music programs in private schools is real, and their efficacy is being proved continually by public schools.

Definition Not Clear

Apparently what music education is, and how much of it is enough are not agreed upon by private-school administrators. They seem to be afraid to try it. To one headmistress "music education" perhaps means an array of technical courses such as are offered by conservatories. Another may think music education means a school sing once a week plus a glee club and an annual Gilbert and Sullivan production. What I want for my children lies between these two extremes.

A basic general music education program should include three main items:

1. A general survey of music history—enough to enable the student to place the greatest composers in

their periods, to understand the important contribution of each in the development of music. This involves a listening acquaintance with some well-known compositions of each of the great masters, for instance, Tchaikovsky's *Nutcracker Suite*, the "Toreador Song" from *Carmen* and Sibelius' *Finlandia*. The highest peaks in the mountain range of music history should be recognizable to our children, just as in American history they should know the importance of Washington, Jefferson, Lincoln, and Wilson, and be able to recognize the Farewell Address, the Declaration of Independence, the Gettysburg Address, and the Fourteen Points.

2. Actual participation in making music—a knowledge of how one instrument works, and the ability to play it not expertly, but adequately.

3. Ear training, which is best and most painlessly effected by choral singing.

These requirements may sound formidable, but they aren't. A very few independent schools are meeting them all the time, and are not lowering their academic standards or lessening the time spent on academic subjects. It can be done by every school, but it isn't, and I have collected a treasury of reasons why the independent schools think they cannot.

The reason I hear most often is "We haven't time." To which I amiably reply, "Take the time from something else." Is it necessary for every boy in a school to play football every afternoon? Without exaggeration, that seems to be the rule of numerous independent schools. It seems very reasonable that only a fraction of the boys so occupied really derive any benefit from it. An

(Continued on page 31)

Mrs. TenBroeck is a resident of Malvern, Pennsylvania, and has had considerable first-hand acquaintance with public and private schools.

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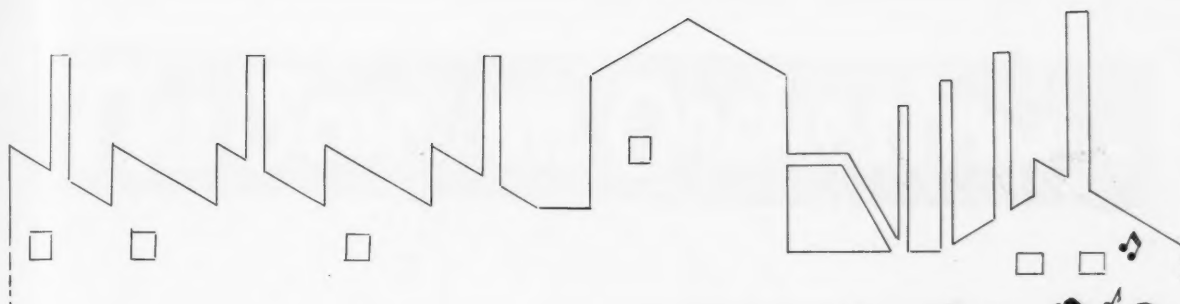
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Employees Want Music

JOSEPH W. EADS

THE MANY questions raised by people interested in employee music activities in the employee recreation program were used to form the questionnaire employed in this nation-wide study. The aim has been to present the most pertinent questions in the minds of these people and the leaders of employee recreational programs.

The study was introduced at the Annual Industrial Music Conference held recently at Purdue University, under the direction of Albert P. Stewart, Director of Purdue Musical Organizations. Since then, those interested in employee music activities have responded in an overwhelming fashion. Ninety-five per cent of the people circularized returned complete information.

Questionnaires were sent to 196 business firms throughout the United States. One hundred eighty-six were returned and 88 of this number reported musical activities in their employee recreation program. Of the 98 reporting no employee music activities, 49 requested a summary of the study.

It is suggested that industrial music directors may compare their own programs with the other programs reported. Each program is a product of its own environment and thus, methods which prove successful in one program are not necessarily successful in others. But methods favored by a majority of programs coming from a variety of environments should show some sig-

nificance as to the value of these particular methods.

As is the case with most businesses there is certain information that cannot be released to the general public. Not all the correspondents were able to supply answers to all questions. Thus the sum of the statistics for each question may not entirely agree with the above figures.

Number of employees

One of the questions frequently asked is, How many employees must a company have before it can operate an employee music program? Some people feel that a firm with fewer than 3,000 (or even 5,000) employees is not large enough to support any employee recreation activities. Two-thirds of the organizations reporting employed fewer than 5,000 persons. It must be remembered that there are many recreational activities that require only one or two participants. This is especially true in music, as it takes only one person to be a soloist, two for a duet, and four for a quartet, whether they sing or play a musical instrument. Thus all places of business, from the corner grocery to the large industrial plants, can have music activities for their employees.

How many years has your musical program been in operation?

Though employee music programs are not a new activity, two-thirds of the programs reporting have originated in the last ten years. The other third has a range of thirty-seven years—from eleven to forty-eight years.

How are your musical activities financed?

Thirty-five of the music organizations rely 100 per cent upon company funds and 14 more rely 100 per cent upon their recreation (activities) association for their funds. Another 23 rely upon a combination of company funds for the most part and some other source such as dues, ticket receipts, recreation association funds, fee for concert, and members' donations.

How do you finance equipment, instruments, robes, music, etc.?

Forty-five groups receive funds from the company to finance the more expensive equipment. Twenty groups receive allotments from the musical activities treasury, which is usually heavily endowed by the company.

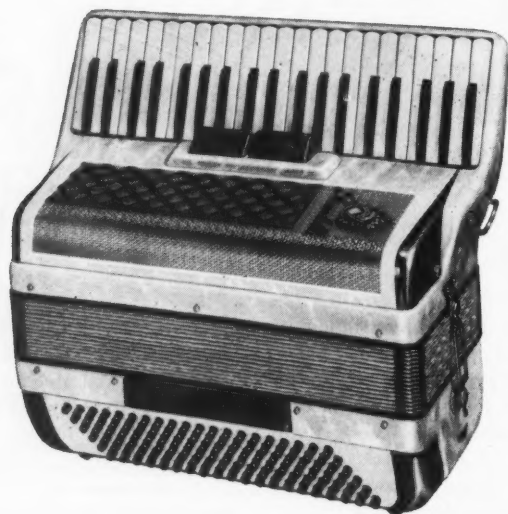
What extra consideration does your company provide for employees participating in musical activities?

Fifty-four companies give no extra consideration to employees participating in musical activities. It was the opinion of some of the correspondents that the activity becomes removed from the realm of recreation if any reward is given. Some of the means of consideration (in frequency of use, most to least) are: (a) free meals provided on rehearsal night, (b) yearly treat, annual dinner and/or tickets to some outstanding musical attraction, (c) discount on purchases from the company, (d) lengthened vacation time, (e) tux

(Continued on page 36)

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The Score on Orchestras

HELEN M. THOMPSON

MUSIC USA is the title of a new development in the symphony orchestra concert world sponsored jointly this season by the Buffalo Philharmonic Orchestra and the American Symphony Orchestra League. For the first time in history, one symphony orchestra, the Buffalo Philharmonic Orchestra, will devote part of a concert season to featuring the work of other orchestras.

Symphony orchestras in the smaller cities of the nation have been invited to share the spotlight with the Buffalo Philharmonic during its winter series of "Pops" concerts. For each of eight concerts, a different community orchestra will be selected for star billing. The community orchestra's musical director will conduct the concert. He will select the program including, whenever possible, musical works having special significance for his own community and orchestra. In some concerts, soloists from the orchestra's home area also will be presented.

The orchestra's history and work will be publicized through Buffalo newspapers, radio stations, and the Buffalo Philharmonic's display mediums. Half of each concert will be broadcast over Radio Station WGR, and members of the out-of-town orchestra organizations who can attend will be honored guests of the Buffalo Philharmonic for the "Pops" concerts and dancing parties that follow.

The New Haven Symphony was selected to star at the first concert of the series in late October. Established in 1894-95, it is the sixth oldest symphony orchestra in the United States and operates on an annual budget of about \$70,000 including the presentation of six sub-

scription concerts, three youth concerts and six summer "pops" concerts played in the Yale Bowl.

Frank Brief, young American conductor and member of the NBC Symphony is the New Haven Symphony's conductor, commuting between New York City and New Haven for the two jobs. Programs conducted by Brief have been heard nationally on several occasions in the last year when he appeared as guest conductor of the NBC Symphony.

The November twentieth concert will present the Charleston (West Virginia) Symphony and its American born composer-conductor, Antonio Modarelli. Formerly conductor of the Pittsburgh Symphony, Modarelli was one of the first professional conductors to set forth clearly the cultural significance of each community building its own musical life and to formulate the basic principles on which community orchestras

mental work in establishing techniques to develop a good orchestra in a small city (population 70,000), and in testing methods to best serve the community's cultural needs.

These experiences and findings led to the eventual publication of the League's manual* on community symphony operations. Modarelli's analysis of a true cultural development, published in the manual's foreword, has become a recognized guide for hundreds of community orchestras.

Community orchestras have ceased to be the means to diverse ends. They have become goals in themselves, operating in their own special sphere of the total symphony world.

Next has come awareness within professional music circles that hundreds of community orchestras maintaining high goals in performance standards, training musicians, and audiences, employing the best conductors obtainable give promise of a wonderful cultural development in this country, whereas the existence of hundreds of static, mediocre community orchestras could stultify American musical standards. With that awareness comes the recognition of the importance of expanding training opportunities, developing channels for recognition of outstanding work and talent, and utilizing the work of community orchestras for the eventual strengthening of professional music. It was such thinking that prompted leaders within the professional music world to work with the League on special projects.

The Philadelphia Orchestra's first Conductors Symposium presented in the fall of 1952, enabling twelve men to conduct under Eugene Ormandy's supervision, revealed the existence of



Ralph Black, manager of the Buffalo Philharmonic Orchestra.

should operate. Guided by these philosophies, the Charleston Symphony did a great deal of the experi-

Helen M. Thompson is the Executive Secretary of the American Symphony Orchestra League, and a regular contributor to MUSIC JOURNAL.

* First appeared in serial form in the *Music Journal*.

community symphony conductors of outstanding musical stature. The second Symposium (September 1953) offered opportunity for thirty conductors to conduct the Philadelphia Orchestra. This expansion was made possible through the financial help of ASCAP. Everyone observing the Symposium was amazed at the wealth of exceptional talent exhibited within this group of conductors, some of whom were judged to be ready for conducting posts with all-professional orchestras.

"This means," commented one of the leading music publishers, "that, no doubt, many of our smaller city orchestras are receiving really professional training. Think of the opportunities that open up for the development of our young instrumentalists and the increasing audiences for the work of today's composers. It's the most exciting revelation I know of in the music world."

If that publisher attends the Conductors twelve-day Workshop to be presented by the Cleveland Orchestra and its musical director, George Szell in January, 1954, he will find another group of thirty conductors from America's community orchestras avidly reaching for the training guidance, knowledge and inspiration that can come only from close association with master conductors and great orchestras.

But it isn't only in areas of conductor training that musical leaders have extended a helping hand and encouragement to community symphonies. The New York Philharmonic and the Critics Circle of New York City are joining the League in cosponsoring the first Music Critics Workshop in which journalists from America's smaller cities and New York City will share experiences and exchange ideas. This month the Chicago Symphony and the League are working together in a session for community orchestra representatives in the Chicago area.

Last June two nationally known musical instrument companies assisted the League in presenting the first workshop for community symphony musicians giving them opportunity to coach with master symphony instrumentalists. For the past two years the Brevard Music Foundation and the League have teamed up to put on courses in community symphony management.

Taken step-by-step, the progress of this entire development to the point where community symphony conductors are invited to conduct concerts by a major symphony seems only natural, orderly, and right. There is absolutely no fear on the part of the Buffalo Philharmonic that concerts placed in the hands of community symphony conductors will not come up to established professional levels.

"No, indeed," remarked Ralph Black, Buffalo Philharmonic Manager. "Our only problem is to select only eight men from among the many exceedingly well trained and talented conductors available to us through this project." Black knows all about community orchestras. He used to manage one, The Chattanooga Philharmonic.

Hard to Choose

But why did the Buffalo Philharmonic choose this particular method of relating its work to that of the nation's community orchestras? Edward H. Kavinoky, President of the Buffalo Philharmonic Society, explains it this way: "We are deeply impressed by the achievements of America's hundreds of smaller city orchestras. We feel it is time that music lovers and Philharmonic patrons in our city have an opportunity to learn more about the part these orchestras play in the cultural development of our nation. By publicizing their work, by hearing concerts chosen and directed by their conductors, we hope to become even better acquainted with this wider aspect of America's symphony orchestra world."

The hundreds of community symphony organizations will understand the full significance of the above announcement. The time was, and not so long ago, when community orchestras were considered interesting and perhaps mildly amusing. In reporting and interpreting their activities, the national press usually placed the emphasis on the quaintness of the community's efforts; on the amazing fact that ordinary townspeople who looked and acted normal in every other respect actually rehearsed and played symphonic music—just for fun. The conductors were often characterized as dedicated souls with perhaps little

claim to professional standing in conducting circles, but nevertheless extremely valued and loved in their own communities. (None of which was necessarily true.)

Now in 1953 the picture has changed drastically. Community symphony conductors are invited to take their places on the podium of a major orchestra's concerts. Now the work of the community orchestras will be publicized in a large American city, not as a quaint activity in the hinterlands but rather as a factual report on the musical development within the United States.

Many things account for this development. Probably of the greatest importance is the fact that for several years many community orchestra organizations and the citizens of their home cities have taken their work and their music seriously.

NOTES

KNOW ANYBODY with a full length opera? Punch Opera, which gave its sixtieth and final performance of George Antheil's new work *Volpone* in September is looking for a full-length production for New York audiences next summer. Any interested composers and publishers may contact Mr. Nelson Sykes, General Director, Punch Opera, 141 East Eighty-Eighth Street, New York 28, New York.

NBC RECENTLY had a bit of fun with its familiar three-note chime signal. A special program with original musical works based on the G, E, C signal was broadcast and included a composition by Roger Roger, who conducted the French Broadcasting System Orchestra; a Dixieland version from New Orleans' French Quarter; Skitch Henderson's versions a la Bach, Chopin, Gershwin, and "a French impressionist"; the Keesler Air Force Base Choir version; a Calypso interpretation from Trinidad; and a special composition, "Bing, Bang, Bong, a Fantasy on a Trade Mark" by Don Gillis, played by the NBC Symphony. The trade mark was registered in 1950 with the United States Patent Office, by the way, and was the first purely audible trade mark handled by that government agency.

Hobby for A Lawyer

MUSIC AND LIVING

DORIS A. PAUL

THE first time I saw George P. Orr was at his beautiful estate, Willow Brook Farm. Tall, white-haired, distinguished-looking, he sat pleading the case for fine violin-making in America. Owner of the Marquis de Champeaux Stradivarius (made in 1707) and the Colin Amati (made in 1669), he spends hours in his well-equipped workshop.

His Grandfather Orr was a country doctor. When he wasn't delivering babies, he could be found playing the violin or repairing musical instruments of his neighbors. Dr. Orr left a good violin to his grandson George, and along with it a love for playing it and a yen to find out how fiddles are made. George Orr followed the hobby of repairing instruments until about 1915, then set about the task of discovering the secrets that went into making rare old violins.

His income as a successful attorney is well established, and his hobby of violin-making can be pursued without stress or hurry. He can aim for perfection, experimenting with revarnishing, changing sound holes, and so on.

He has examined over fifty Strads and a number of Guarneri del Gesu violins. He has seen some disassembled. Mr. Orr has made seven violins of his own, each of which has been taken apart and put together more than once. He says that if he makes three violins, and the third is better than the second, then the second must be improved so that it will excel the third. The process is never-ending.

The first violin Mr. Orr constructed followed more or less his own pattern. Later he tried to copy the great ones. His most recent attempt

is a sort of combination of a Guarnerius and a Stradivarius.

He thinks that current violin makers have erred in copying the form of the great old violins and thinking too little about the substance from which they were made.

The importance of the wood cannot be overestimated in this gentleman's opinion. He has an ingenious method of testing the resonance of the curly maple and spruce which

he imports from the Tyrolean Alps. He takes a small strip of the wood he wishes to test, cut to definite dimensions, and scrapes it with a razor blade until it is smooth. Then he bores a small hole just large enough for a violin string to pass through, about a half inch from the end. He suspends the wood from the string and strikes it with a small mallet. If it does not have a clear,

(Continued on page 29)



Doris A. Paul is a frequent contributor to MUSIC JOURNAL. She lives in East Lansing, Michigan.

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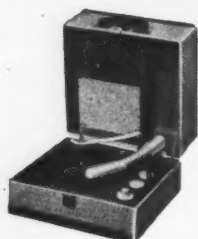
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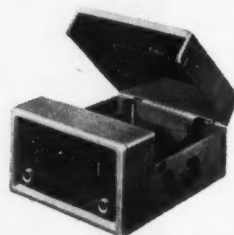
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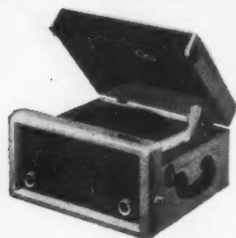
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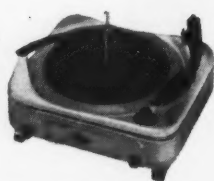
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The Time of Singing Has Come

GAIL HOFFMAN

TODAY singing is heard throughout the Land of Israel. Unexpectedly it strikes the ear from passing busloads of children, from workmen repairing the road. The hills echo with the singing of groups of boy and girl scouts on hikes. Tillers of the soil obey the impulse to burst into song as they plant a new furrow of vegetables. They are jubilant melodies about sowing and reaping, about rain and harvest, about Galilee and the Negev.

Israel may have its pioneering austerity, its food shortages, and its housing problems, but the over-all atmosphere is one of joy and thanksgiving. After two thousand years of singing minor chords, of waiting and suffering, the return is being joyously celebrated from Dan to Beersheba by the participants in the national homecoming.

Something inherent in the beauty of the land itself, in the clear air and brilliant sunshine, brings forth a feeling of exaltation, especially in the springtime. Solomon, in his great Song of Songs, describes this time of singing:

For lo, the winter is past,
The rain is over and gone;
The flowers appear on the earth,
The time of singing has come,
And the voice of the turtle-dove is
heard in our land.
The fig-tree is putting forth its
green figs.
And the blossoming grapevines give
forth fragrance.

The songs, dances, and music which play a part in the everyday life of the people are a continuation of the pattern set by their ancestors

Gail Hoffman, free-lance writer and lecturer, is author of the book "The Land and the People of Israel."

in ancient days. The Bible is a great treasure house of information regarding the skills and practices of the people whose story it tells. It mentions singing, dancing, and the playing of musical instruments as if they were well-known arts among the population.

One of the first songs known to man was that rendered by Moses and the Children of Israel after they had witnessed the destruction of the pursuing Egyptians in the waters of the Red Sea:

I will sing to the Lord, for He has
gloriously triumphed;
The horse and his rider has He
thrown into the sea.
The Lord is my strength and song,
and He has saved me.
He is my God, and I will glorify
Him;
My father's God, and I will exalt
Him.

Who is like unto Thee, O Lord,
among the Mighty?
Who is like unto Thee, glorious in
holiness,
Fearful in praises, doing wonders?
The Lord shall reign for ever and
ever!

To complete the picture, we are told that Miriam, the sister of Moses and Aaron, took her timbrel in hand and, followed by all the women, dancing with their timbrels or tambourines, sang:

Sing to the Lord, for He has gloriously triumphed;
The horse and his rider has He
thrown into the sea.

Exodus 13:15

Another song of triumph preserved through the generations was composed by the prophetess Deborah, after a victory had been won

over the Canaanites. It begins:

Hear, O you kings! Give ear, O you
rulers!
I will sing to the Lord,
I will sing praise to the Lord, the
God of Israel.

Judges 4:5

Again, we read in the first Book of Samuel that after the youthful David had killed the Giant Goliath and the armies of Saul had successfully pursued the Philistines, the women came out of the cities of Israel to greet the returning warriors with singing and dancing. Dancing with cymbals, the women sang:

Saul has slain his thousands,
And David his ten thousands.

In music, as in other spheres of culture, outside influences play a part. Ancient Israel may have learned of the shepherd's pipe (the *Halil*), the ram's-horn (the *Shofar*), the flute, the cornet, the cymbal, the timbrel, and the drum, as well as the harp and the lyre from neighboring nations or from travelers from far-off lands who passed through its borders on the well-established trade routes. The use of the *Halil* is very popular among the school children of Israel today, and shepherds still play sweet tunes on it while tending their flocks on some lonely hillside.

A most dramatic use of the ram's-horn is recorded in the Bible, in the story of the capture of Jericho. Joshua used what we might call psychological warfare. He ordered the priests and soldiers to parade around the city for seven days. The music was furnished by ram's-horns blown by the priests.

The use of the ram's-horn was re-

quired in the celebration of two high holydays—Rosh Hashanah and Yom Kippur—the New Year and the Day of Atonement. Even to this day, the peculiar, penetrating notes of this primitive instrument are heard in synagogues throughout the world, calling the congregation to prayer and penitence.

Ability to play the harp must have been fairly prevalent in Bible times. When King Saul grew gloomy and bitter, his advisers suggested:

Let your servants find a skillful player on the harp; then whenever the evil spirit comes on you, he shall play music and you shall be well.

David, son of Jesse of Bethlehem, was selected for this task, and thus began the exciting story of David's association with Saul.

Evidently harps were taken along on the long trek over the desert in the exile to Babylonia, for we read in Psalm 137:

By the rivers of Babylon,
There we sat down, yea, we wept
When we remembered Zion.
Upon the willows in the midst thereof
We hung up our harps.
For there they that led us captive
Demanded of us words of song,
And our tormentors asked of us
mirth:
"Sing us one of the songs of Zion."

How shall we sing the Lord's song
In a foreign land?
If I forget thee, O Jerusalem,
Let my right hand forget her cunning.
Let my tongue cleave to the roof of
my mouth,
If I remember thee not;
If I set not Jerusalem above my
chiefest joy.

An old manuscript, recently discovered, tells how the Assyrian ruler, King Sennacherib, in demanding tribute from King Hesekiah, specified that many musicians, both men and women, be sent to him, thus indicating that the Israelites of that time must have been noted for their musical ability.

The Psalms are the great original contribution made by the people of Israel in the field of song and music and poetry. They have remained an unrivaled inspiration for thousands

of years. No finer expression of the human heart and soul has been available during all the centuries that have elapsed since they were composed. They are held in equal esteem by Christians and Jews, and they are constantly used in both church and synagogue. Undoubtedly they have influenced the thoughts expressed in other religions too.

The Book of Psalms is a collection of 150 song-poems, hymns, and anthems, devoted to the praise of God. The Hebrew name, *Tehillim*, means "The Book of Praise Songs." The English word, Psalms, is derived from the Greek word, *Psalmos*, which means the music of stringed instruments. This word was used because the psalms were originally sung in the Temple service to the accompaniment of musical instruments.

The Psalms

Who is responsible for these great lyrics? Was it King David, the great poet, musician, and soldier king of Israel? Or his son, King Solomon, who is credited with having written over a thousand songs? Although 73 of the 150 psalms bear the heading: "A Psalm of David," this has been taken by scholars to mean that they are about David, not necessarily written by him. Solomon probably composed some of them, but it is now generally accepted that these religious poems were composed by many gifted persons living in Israel throughout many centuries.

The psalms reveal a great deal about the inner life and feelings and aspirations of the people. In addition to the central theme of praise to God, they introduce the grandeur and beauty of nature, many kinds of personal experience, sorrow and joy, repentance and hope, and events in the national life of Israel. The beauty of the English translation gives us some appreciation of the still more sublime sound of the Hebrew original. Like other parts of the Bible, the psalms were repeated verbally over and over again, and handed down in this way from one generation to the next, until they were finally recorded in writing.

That the psalms were intended to be chanted or sung is clearly indicated in the Hebrew Scriptures by the headings which many of them

bear. These are little notations which tell the particular tunes to which they should be sung as well as the instruments which should accompany the rendition. Thus the heading for Psalm 22 refers to "Hind of the Morning" and that for Psalm 56 mentions "Mute Dove Far Away." The actual tunes of these local folksongs have long been lost.

The use of old tunes with a new text is a practice that has existed through the centuries. The song "America" used the familiar English melody of "God Save the King." An old Italian tune was the basis for "Home, Sweet Home."

Among the musical instruments mentioned in these superscriptions are the alamothe, the gittith, the neginah, and the jeduthun, but what these instruments were is no longer known. A great organ, called the magrepha, was used regularly in the Second Temple. It is said that its tone was powerful enough to be heard outside the city limits (which in those days did not extend over too wide an area).

Fifteen of the Psalms (120 to 134) bear the heading "A Song of Ascents." Some believe that there were fifteen steps in the Temple in Jerusalem, and that the priests chanted one of these psalms on each step as they ascended them. The general understanding, however, is that these particular Psalms were sung by great throngs of pilgrims as they ascended the hills leading to Jerusalem for the festival celebrations. The author of Psalm 121 may have been one of these pilgrims, deeply moved by his faith in God, giving utterance to those simple words which carry the same meaning for us as for those who lived three thousand years ago.

A SONG OF ASCENTS

I will lift up mine eyes unto the mountains:
From whence shall my help come?
My help cometh from the Lord,
Who made heaven and earth.
He will not suffer thy foot to be moved;
He that keepeth thee will not slumber.
Behold, He that keepeth Israel
Does neither slumber nor sleep.

The Lord is thy keeper;
The Lord is thy shade upon thy right hand.

The sun shall not smite thee by day,
Nor the moon by night.
The Lord shall keep thee from all evil;
The Lord shall guard thy going out and thy coming in,
From this time forth and forever.

Music became an integral part of solemn worship in the time of the Temple. A large priestly orchestra and trained choir participated in the service and gave glorious renditions of the *Hallel*, with its great "Hallelujah Chorus". Many of the ancient tunes have been preserved to this day because of the continuity of the Jewish people, who felt themselves to be bearers of an important musical tradition which contributed to their unity.

Today, in one of the most solemn moments of the service on the Day of Atonement, worshippers are reminded of the High Priest and the great assembly in the courts of the Temple centuries ago, and the same words that were intoned then are repeated once again, as the whole congregation admit their sinfulness and pray for forgiveness and Divine pardon.

Some of the Psalms are composed for responsive singing and others are written to be sung by a chorus of voices.

Christian Liturgy

The Apostles and their disciples and the early followers of the new faith centering around the teachings of Jesus of Nazareth carried with them this rich musical legacy. The central elements of Christian liturgy—the Psalms, the Doxology, the Trice Holy, and the Lord's Prayer, all originated in the Hebrew language in the Land of Israel. The Lamentations, chanted during Holy Week, also come from the Hebrew Scriptures. In fact, about 60 per cent of the Gregorian Chant—the authentic music of the Catholic Church—is of Jewish origin. The days of the Renaissance in Europe brought a great flowering of culture, and Christian composers raised religious music to new heights. The climax was reached in the glorious works of Johann Sebastian Bach and George Frederick Handel. Mozart, Mendelssohn, Gluck, Brahms, and

(Continued on page 41)



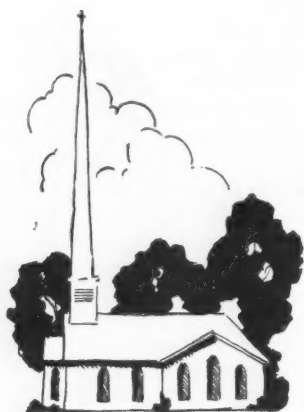
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DRAMA IN CHURCH MUSIC

ALLEN LACY

A CASE of the "congregational fidgets" during the musical portions of a service of worship should provoke a serious and objective analysis of the entire ministry of music of the church involved. In such a situation something is lacking—good taste, sincerity, a spirit of creativeness, common sense, or perhaps insight into the dramatic qualities of the music of worship.

The concept of injecting drama in its various forms into church music can be most valuable in vitalizing a disinterested ministry of music. Drama as it pertains to the church might be defined as the linking of human interest to abstract ideas. It may be used subtly, a mere spark lending conviction and reality to anthem or oratorio, or it may be bold and challenging, visualizing with singers and scenery and perhaps costumes the narratives and motives of our faith.

This mere spark of drama is achieved by making sure that the singers understand the emotions they should express, attempting to arouse certain similar emotions within them, and teaching certain tricks, certain vocal procedures which will emphasize the significance of the music in question. A sensitive congregation should perceive this sincere dramatic consciousness and respond with a deeper sense of worship.

The expression marks which composers write into their music are

Allen Lacy has had several articles published in MUSIC JOURNAL. He is a resident of Dallas, Texas.

guideposts to help the performer interpret the composer's conception of the music. Consideration of these guideposts is a fundamental rule of music, yet it is incredible how many choirmasters permit their singers to sail blithely through an anthem, paying about as much attention to expression marks as if they were bacteria. On the other hand, there is more to music than playing it strictly as indicated, with all *ritardandi* and *crescendi* neatly inserted in their proper places. Within the framework of indicated expression must be added the little, almost indiscernible things which can make a performance come alive.

Little Things

Most of these so-called "little things" have to do with tone and dynamics. For example, in the first chorus of Mendelssohn's *Elijah*, the people are lamenting the apparent triumph of the evil forces of man and nature. Adoption by the chorus of an anxious, whimpering whisper of a tone at the words "Wilt then the Lord be no more God in Zion?" effectively underlines Mendelssohn's very human conception of the people of early Israel. Later in the same work these same people, strengthened by the leadership of their prophet and by the miracles he performs, cry out vehemently against their enemies: "Take all the prophets of Baal . . . and slay them!" Here a harsh, murderous tone would be easily justified, contrasting with the more lyric moments of this oratorio in a striking manner.

Church music, especially oratorio, is full of these contrasts, where the composer uses the chorus both as a dramatic element and as an expositor of religious philosophy. Handel's *Messiah* has its contrasts, although this work is not primarily dramatic. The style of the chorus "He Trusted In God," with its snarling Pharisees, is a mocking, intensely dramatic vignette, implying the meanness of humanity as it crucified its God; the chorus "Worthy Is the Lamb" is a universal embracing of the implications of Christ's ministry, with more of a world-wide emotion than an individual one. Obviously these two choruses should be performed and approached with entirely separate attitudes.

Conscientious judgment and good taste must *always* be exercised in a dramatic approach to oratorio. For example, no self-respecting choir director would arrange to set off a fire siren during the *Elijah* chorus "The Fire Descends from Heaven," though the results would be most dramatic!

Besides this use of subtle insinuation of dramatic effect, drama in church music can take other forms when the occasion presents itself. By adding visual factors to the music even greater appeal is achieved. Certain oratorios which bear stylistic similarities to opera might be produced in a church with at least some of the standard operatic resources—simple acting by the soloists, perhaps scenery of a symbolic nature, and possibly even costumes for the chorus. The aforementioned *Elijah*, for instance, some of Handel's narrative and dramatic oratorios, Caris-

simi's short and highly worthwhile cantata *Jephthah*—all of these might be successful in a simple production.

Most Protestant churches have at one time or another presented tableaux or living pictures, which can be either very commendable or completely abominable. Television producers have discovered that most home audiences do not enjoy watching a chorus perform formally, just as they would at a concert. In TV there must be some interest afforded by visual variety, and a variation of the living picture technique is an excellent way to provide it.

Watch closely a well-organized national telecast of a chorus and try to apply what you observe to your own church situation. It must be granted that there is not as great need for visual interest in a church, but the living picture technique can be effective at Easter or Christmas or on patriotic occasions. Such works as Roy Ringwald's "Song of America" have been presented by colleges and churches throughout the nation, with certain sections portrayed by actors on a separate platform.

Special Programs

The third type of musical-dramatic productions suitable for churches is actually an extension of the second kind, involving chorus, actors, soloists, and narrator, and orchestra and dancers if available. Churches have presented Earl Robinson's folk cantata about Abraham Lincoln, "The Lonesome Train," with considerable success. Perhaps the finest work of this "total resource" kind is by Arthur Honegger, whose *King David* is a composition of tremendous scope and pageantry. Another compelling work by Honegger, cast in the same mold as *King David*, is his recent *Joan of Arc at the Stake*. A strong ministry of music with wide resources at its command could score a major victory with either of these compositions.

Whatever your church choir's resources are, try to use them to the hilt. Whatever you may accomplish, through any kind of drama, that will make your congregation's worship more meaningful will be a long step toward the increased service of your ministry through music. Try using a little dramatic imagination; it will pay rich rewards. ▲▲▲

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A GUIDE TO ELECTRONIC ORGANS

RICHARD K. LINDROTH

IN the last fifteen years, many more electronic organs have been produced in the United States than all the pipe organs ever built in this country." I found the above statement staring out at me from the Introduction to Robert L. Eby's new book *Electronic Organs*.^{*} Certainly this one rather amazing fact alone makes me feel that a survey of the field such as Mr. Eby has made, is long overdue.

When I think about my own experiences, however, and perhaps yours will approximate mine, I am not quite so startled. I have seen dozens of spanking new electronic organs recently, and for the life of me, I can't remember actually seeing or hearing a brand-new pipe organ in my whole life. Therefore, Mr. Eby's book seems both to invite and to deserve careful attention. Keeping in mind this tremendous rate of acceptance, it may well fall to the music-minded of the community to help decide on the purchase of one of these instruments. And I think that *Electronic Organs* will prove to be a valuable source of information in that event.

For one thing, Mr. Eby lists and describes all of the electronic instruments, both old and new. (He even includes a few that exist only on paper.) Thus he provides an investigating committee with a broad picture of the field. Believe it or not, you can spend anywhere from hun-

dreds of dollars to more than \$15,000 for an electronic organ. There are well over a hundred standard models to choose from, and if you prefer you can have them custom-made to your specifications.

In this book, you will find both non-technical descriptions of the instruments, along with the names of their manufacturers, and technical explanations of their workings. I confess that Mr. Eby loses me when it comes to engineering, but I take it that he must be competent to write so fluently about "diodes" and "tweeters." One of the most valuable chapters in the book, I think, is the one on "Selecting an Electronic Organ." It would certainly repay any committee shopping for such an instrument to study the suggestions given here.

Since the publishers indicate on the dust jacket that *Electronic Organs* will be revised as new developments demand, perhaps one suggestion would be in order. Although the non-technical sections have great

value as they stand, I believe that they warrant even fuller treatment. And in those same non-technical sections, I would appreciate either less engineer's language or a more meaningful glossary of terms. It seems to me that some of the definitions need definitions.

As an organist, one thought of my own tickled my fancy as I read this book; the electronic organ, besides providing music in churches, is reviving the organ as a secular entertainment instrument. And when you stop to think about it, the bulk of great organ literature was composed during that brief period when the organ attracted secular interest. It seems possible to me that the electronic organ could lead us to a renaissance of interest in music written for the "king of instruments." Certainly the composers have left the "king" in exile long enough. And the number of instruments available, which is always growing, could well provide the necessary incentive. ▲▲▲

TO OUR READERS:

Church and community music committees are frequently confronted with the problem of buying a new organ for their organizations. Because of the many developments in the field of electronics within the past fifteen years, many committees have felt that the electronic organ met their budget and musical requirements. Frequently, however, they have been unable to get adequate information about the different makes now on the market. MUSIC JOURNAL seldom devotes space to lengthy book reviews, but Mr. Eby's *Electronic Organs* seems of such potential practical value to those who are concerned with the purchase of these instruments, that we have included Mr. Lindroth's commentary as a special service to our readers.

—THE EDITORS

^{*}Published by Van Campen Press, Wheaton, Ill.

Richard K. Lindroth is an Associate of the American Guild of Organists and has served as organist in a number of New York area churches.

New Faces in new places

Doriot Anthony, first flutist of the Boston Symphony Orchestra, has joined the faculty of the New England Conservatory of Music. Other additions to the teaching staff include **Warren A. Joseph**, vocal coach, and **Sherman Walt**, bassoonist of the Boston Symphony; **Chester W. Williams** has been named Dean of the Conservatory with **Jean M. Demos** as Associate Dean. . . . New members on the staff at Colorado College, Colorado Springs, are **Philip Cherry**, formerly first cellist with the Buffalo Philharmonic; **Louis Hans Huber**, of the University of Idaho; **Earl Juhas** of New York; and **Albert Seay**, of Yale University. Mr. Cherry heads the cello and chamber music divisions; Mr. Huber is serving as violin instructor and director of the opera workshop; Mr. Juhas conducts the band and heads the music education division; and Mr. Seay is teaching music theory and history.

Dr. Alfred J. Pike has joined the faculty of St. John's University in Brooklyn as teacher of theory, harmony, and the history and appreciation of music, according to an announcement by the Very Rev. John A. Flynn, C.M., President. Dr. Pike received his doctorate from the Philadelphia Conservatory of Music in June. . . . **G. Wright Briggs**, supervisor of the New England Conservatory of Music's Department of Popular Music, has been appointed conductor of the Harvard Band, succeeding the late Malcolm Homes. . . . **Dr. Chester D. Mann** joins the faculty of St. Louis Institute of Music, according to an announcement by John Philip Blake, Jr., President.

Saul Caston, conductor of the Denver Symphony, takes on an added responsibility as director of the Denver University student orchestra. . . . **Dr. Robert Baker** has been appointed organist and director of music at the Fifth Avenue Presbyterian Church in New York

(Continued on page 39)



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MOVIES AND MUSIC

C. SHARPLESS HICKMAN

IN almost any cooperative artistic enterprise there is a controlling factor. In the case of United Productions of America's animated films it seems to be executive producer Stephen Bosustow's consistency in giving free rein to the creative imagination of the artists who form UPA's four production units. Their directors, their layout, design, and color men, their animators and fill-in artists, and the composers who have contracted to do the scores for each film seem stylistically unfettered, with the result that UPA's productions achieve a new high in individuality, ingenuity and artistry.

For several days prior to writing this column the author viewed UPA films literally by the dozen—first at their compact, modern little studio in Burbank, and then at their annual three-day cartoon festival, which was given this year at Los Angeles' ornate Carthay Circle Theatre as a benefit for the City of Hope's National Medical Center at Duarte, Calif.

What struck me about the audience response at Carthay Circle was the remarkably consistent "spread" of appreciation—from UPA's one guffaw-getting "formula" series, the Mr. Magoo cartoons, to such different fare as Poe's *The Tell-Tale Heart*, Thurber's tongue-in-cheek *The Unicorn in the Garden*, the early Navy training film, *Flathatting*, Bemelman's charming *Madeleine*, the American Petroleum Institute's promotional film, *Man on the Land*, and interscenes for such feature films as *The Four Poster* and *The Girl Next Door*.

Though the films about the short-sighted Mr. Magoo quite naturally gained the most robust outbursts of laughter, it was remarkable how children as well as grown-ups fell under the spell of the varying moods of the other UPA films.

Except for the Magoo series (and perhaps the Gerald McBoing-Boing series to which UPA now seems doomed if it is to capitalize on the popularity of this delightful character), the productions of Bosustow's group are characterized by obliviousness (or at least an oblique approach) to the obvious.

UPA takes for granted that the public can and will use its imagination to respond to the abstract or the distorted. And not only to the visual but also to the aural. Thus modern techniques play as important a part in the scores written for UPA films as they do in the art work and animation involved.

It is notable that UPA has for several years been stressing animated films which are basically of a musical nature—a stress which Walt Disney has only lately shown in his film *Melody* and others in an ensuing series. But whereas *Melody* is somewhat condescending and even a bit banal in its popularization, the UPA cartoons which emphasize music do it in a completely integrated and logical manner by making music the subject matter of the cartoon scripts.

Popular Releases

Among UPA's finest issues have been the animation of the popular saga of "Frankie and Johnny" in *Rooty Toot-Toot*, the use of musical instruments as central characters in *The Oompahs* (a story about a family of wind instruments in which kid clarinet wants to play jive and papa tuba wants him to stick to the classics), *The Little Boy with the Big Horn* (who drives people to distraction with his practicing), *Gerald McBoing-Boing's Symphony* (in which the mouthing Gerald simulates all the instruments of the orchestra) and the forthcoming *Ballet*

Oop (about a children's ballet class).

Though most of UPA's scores are written by the contract-holding composers after the completion of the picture, most of the preceding were animated after the score had been composed and recorded.

Bosustow has laid emphasis on younger and unknown composers in these and other productions. The much-publicized and artistically and dramatically gripping setting of *The Tell-Tale Heart* was scored by Boris Kremenliev, an associate professor of music at UCLA. It is unusual in its eerie, tenuous quality, and is so recorded that the music seems to come very faintly but clearly from a great distance, as though it were from an inner chasm of the mind of the madman who tells the story.

Two of George Antheil's most gifted young pupils—Ben Lees and Ernest Gold—have had several UPA credits which reflected upon their ingenious work with unusual instrumental groupings. Most UPA cartoons are so budgeted that a recording group of six or eight players is the limit available to the composer, which places him on his mettle to produce a maximum effect with a minimum of means.

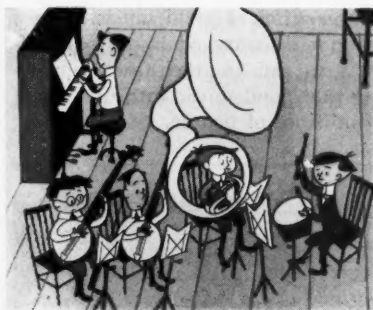
Lees' contributions have been such contrasting pictures as the Magoo film *Pink and Blue Blues* and Hans Christian Andersen's *The Emperor's New Clothes*. Gold has ranged from the kids-playing-cowboy parody *Willie the Kid* to *Gerald McBoing-Boing's Symphony* and *Magoo Slept Here*. A typical off-beat UPA instrumentation is the one which Gold used for the last-named film—two oboes, trumpets, horn, harpsichord, and double bass.

George Burns, a jazz tuba player who was originally hired to do the tuba solos in *The Little Boy with the Big Horn*, ended up by writing the score himself—for a jazz combo

consisting of two banjos, piano, snare drum and, of course, tuba. Since then Bruns has scored *Christopher Crumpet* (the story of a boy who changed himself into a chicken when his daddy couldn't buy him a full-sized rocket ship) and the dance parody *Ballet-Oop*.

Hoyt Curtin, another unknown, has done several of the Magoo pictures, and for its film on the part petroleum products have played in changing the life of the American farmer (a commercial documentary made for the American Petroleum Institute), UPA called in young folk singer Terry Gilkyson to compose and sing a ballad to which the entire film is keyed.

Better known to the general public is Dave Raksin, the gifted MGM staff composer who wrote the hit song "Laura" a few years ago. He



Little Boy with the Big Horn.

has done the music for two of UPA's most charming pictures—*Madeleine* and *The Unicorn in the Garden*. Gail Kubik was composer for the original *Gerald McBoing-Boing*, which won the 1950 Academy and Edinburgh awards.

Since UPA's general subject range naturally is on the humorous or satirical side, it is not surprising that most of the music of its films—no matter who the composer—is bright, piquant, lively, and slightly reminiscent of Prokofieff. But within this compositional corral there is still an infinite variety in technique, texture, thematic character, and individuality of approach. Jazz, impressionism, folkishness, and atonalism are all to be found.

Musically as well as visually UPA is alive; eye and ear are equally delighted. Repeated viewing of the same films leaves no pall of dullness on audiences. ▲▲▲

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TELEVISION

(Continued from page 7)

mations and positions are clear in the minds of the choir so that no time will be wasted with the shuffling of masses of people who don't know where to go.

A live audience means a great deal more to the teen-ager than one would suppose. They respond to what they can see and hear. Without that audience a new learning approach is needed. Through the camera's eyes, the audience is moved right up to the stage with you; they look you right in the eye. But the teen-ager cannot understand that his audience is practically on his lap. Unless a great deal of emphasis is placed on this fact, the individual choir member will do the same things that he does during a regular rehearsal. A quick glance at the camera, a playful jab at the back of the girl in front, a scratch of the nose, one such motion will immediately stamp your group as gross amateurs. If you ever watch a choir or any large group of people on tele-

vision, notice how difficult it is to divert your attention to something else after the third man from the left in the second row has turned his head just a bit and looked directly into the camera for a moment during a number. This means that the members of your choir cannot take their eyes off you, the director, for even a fraction of a second. Many times they will find that the camera may move between them and the director and possibly block their view of the director completely. At this point they must remember to continue looking in the direction of the director.

It is a good idea to watch as many television programs as possible, not only the few choral programs that are aired, but good dramatic and musical shows as well. These will give you many ideas of what your group can do in this medium. The station you will be working with will welcome you to live presentations from both the control room, and the floor of the studio. If you avail yourself of this opportunity, you will find yourself well oriented

with television operations and will feel more confident.

Your first concern as musical director of your group should always be in the *sound*. All variables that relate to that sound should be of utmost importance to you. By visiting the station early to show the choir around you can give greater attention to direction and good singing later. Although you are involved in all of the other intricacies of the television picture and it is to the benefit of your choir that you try to better all phases of your group's performance, still your one main concern must be the music itself. All other departments should be under the jurisdiction of the producer-director. It is his profession.

Television can either be a friend or an enemy to the choral music field. We, as directors, should begin to, and continue to use the medium of television to improve the appreciation of good music. If we are not discouraged by our first efforts, we can do much toward bringing that good music into the homes of millions of people.

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JUNIOR AND INTERMEDIATE

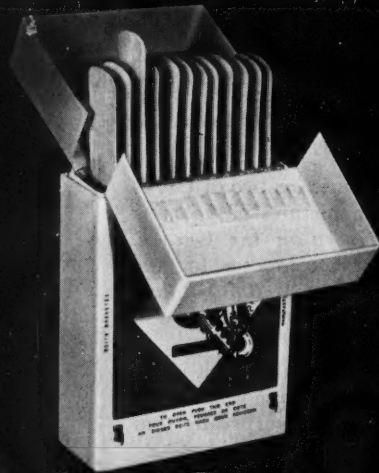
D. H. Williams	Christ Came to Bethlehem (S.S. or S.A.)	.18
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STRINGS

(Continued from page 15)

bell-like tone he discards the wood. If it does, he checks it for pitch. He has found that his best combination is maple (for the back) at A-sharp, and spruce (for the front) at C-sharp.

Mr. Orr has taken into account the fact that some violin makers feel there is merit in using a wood in which the presence of salt is detected. Such wood may be found in trees growing near salt mines. He gives credence to the statement of historians who say that Italian violin makers used broken galley oars that had seen service in salt water for years.

Mr. Orr revealed that two of the seven violins he has made were used in the Philadelphia Symphony for some time. At present one is being used by a young professional, one by a boy in public school who shows great promise, and one by an old gentleman who is being looked after by the Visiting Nurse Society. He

always keeps two or three at his home for experimental purposes.

Mr. Orr feels that he has not yet made a violin good enough for a really great soloist to use. He feels that even his best ones do not have sufficient carrying power for the tone to fill a great hall. One professional, feeling this need in modern violins, said to Mr. Orr: "Give me a violin with volume, and I'll make the quality." As an idealist, the lawyer-violin maker is striving to perfect an instrument combining great beauty of tone with volume.

Making the instruments is not enough for this adventurer in music. He enjoys making music as well, in conjunction with members of his family and friends. The day I talked with him at Willow Brook Farm he said he was expecting some people in the evening to listen to a concert played for fun. A teacher from Haverford School would play the cello, and his wife the viola. Mr. Orr's daughter would play the flute, and he would play one of his violins. The music? A Mozart quartet.

Musiquotes

"American is more receptive to new music than is Europe where an old musical tradition has a tendency to stifle creative efforts."—Robert Whitney, Conductor of the Louisville (Kentucky) Orchestra.

"Music influences the taste and morals of a nation no less powerfully than drama."—Wagner.

"There is music in all things, if men had ears."—Byron.

"The main defect in music is the necessity of reproducing compositions by performing them. If it were as easy to read music as it is to read books, Beethoven's sonatas would be as popular as Schiller's poems."—Ferdinand Hiller.

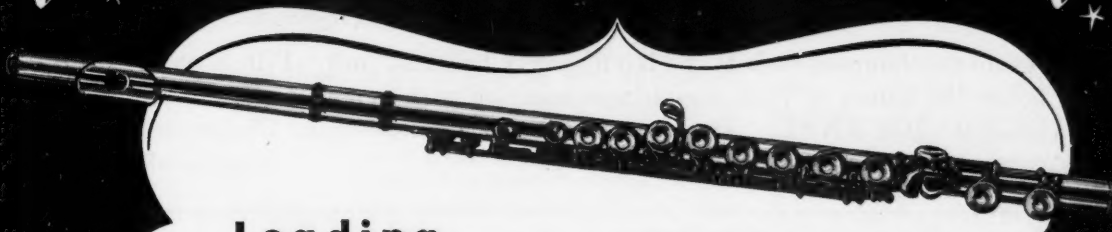
"I declare that I am willing to be an enthusiastic follower of the musicians of the future, provided however that their music be not a system or a theory, but music."—Verdi.

▲▲▲

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PRIVATE SCHOOLS

(Continued from page 9)



infinitesimal number of them profit from it in later years. The Leroy's, who will never be good enough to make the team, but who practice in the afternoon, four days a week, and enjoy the dubious distinction of "compulsory benchwarming" all afternoon on the fifth, might be happier spending two of those afternoons a week in the choir, band, orchestra, or music room. When bad weather precludes after-school athletics, ensemble practice is an excellent outlet for energy and at the same time the students are learning a skill which they will enjoy the rest of their lives. There is time to give music education if the school will only take it.

Another reason the independent schools give for not offering music education: "We are not a vocational school. We must prepare students for college and for living in general, not for specific aptitudes." Surely such a course in music appreciation, such an experience in partaking as I have outlined here is a real preparation for living. In every person's life there comes a time when he is exposed to some kind of music. If, when he hears it, he has enough musical experience to evaluate it, to distinguish the cheap from the fine, to recognize a superb composition or a performance of high integrity, then truly he is prepared for living a little better than is the musical illiterate with an uncultivated ear. Many adults, when exposed to a concert of serious music, honestly regret the boredom they endure, and envy the genuine satisfaction and exhilaration of those who know how to listen.

Broad Program

A music education program need not be highly specialized vocational training. Whoever wants that can go to a conservatory. It should be musical experience enough to help a student enjoy music as an amateur in later years, or help him decide whether or not to make the profession his career. English, history, sciences, languages are required of all students, to give them a general background in case they decide to become journalists, teachers, lawyers,

or engineers. Training for the music profession deserves to be included, because in the United States music is now big business. The *Wall Street Journal* estimates that it is a \$45,000,000 industry. More admissions were sold to long-haired concerts than to ball parks in 1950. Career opportunities in music and businesses deriving from music compare favorably with those in any other occupation. In New York City alone there are 32,000 members of the American Federation of Musicians, and more than 400 music publishing houses. Statistics on businesses supported by music are hard to get, but anyone with vision can imagine the number of radio and television employees, orchestras, school and college bands (with scholarships offered!), equipment supply houses, recording companies, teachers, and arrangers. The profession of music these days is a wide-open, growing field of employment. Our children should be prepared for it just as for any other profession.

Some private-school teachers tell me that their schools do not give music education because it is not demanded by the patrons and alumni. I wonder if they were ever consulted. Do they demand Latin? Apparently the curricular subjects are scheduled by the state and the extra-curricular subjects by the individual school, so my answer is, give music education anyway. Here is one parent requesting it, and it is very unlikely that any parent would object.

The great arts form a common bond between peoples. Today, when political and economic uncertainty takes such a toll of one's emotions, the beauty, inspiration, and reliability of great art remains constant. It is a bridge holding human beings together. When they are arguing over politics, a rabid Republican and a New Deal Democrat can feel the strongest antipathy to each other, but they can enjoy together a performance of *Die Fledermaus*. A Japanese and an American, completely opposed to each other in background, belief, training, and ideology, can play Beethoven sonatas together and be spiritual brothers. I have seen it happen.

I realize that the expense of giving music education in the independent schools must be considered. But the parents pay the bills and

since I am a parent, perhaps my remarks deserve a hearing. From my limited knowledge I think the independent schools could swing a music education program on their budgets. Surely they must be aware of how the public schools pay for music. Could the same system, with adjustments, be used by independent schools throughout the entire United States?

Instrument Fund

The public schools with which I am familiar have a small fund allotted for the purchase and maintenance of a minimum number of instruments. In the independent schools, this starting fund could be acquired from the proceeds of a couple of glee club concerts, plays, hobby shows, bazaars, dances, or any other function which is usually profitable. This, in time, would pay for enough instruments for a skeleton ensemble. The instruments would be used by students who show aptitude and the desire to learn to play them, and yet are unable to pay for their own. Simultaneously, students who can afford instruments can rent them by the month from any one of a multitude of concerns. The rental money counts as payments on installment purchase. If, at any time, the student stops learning the instrument, the payments stop. At the end of a year, the instrument is paid for and belongs to the student or the school. In this hypothesis, let us say that the parent has paid the monthly rental fee, while the child has had free instruction from the school faculty. The instrument could revert to the school, to be loaned out in subsequent years, at no charge to scholarship students or at the rental fee to "regulars." Rental fees accumulate, instruments accumulate, more and more students enjoy the opportunity. It sounds so easy! It has been easy to this parent, who has experienced the system in the public school.

Would any independent school parent object to paying approximately \$8 a month for the use of an instrument on which his child is receiving free instruction and all the other intangible benefits of ensemble playing? Football is expensive and we parents are routinely billed for the equipment. This parent infinitely prefers a bill for music

equipment to a bill for football togs!

In order to give music instruction, of course, music teachers are necessary. The salary for a good one can be a problem but it need not be. Whence come the salaries of the athletic coaches? A first-rate music teacher is just as necessary, and his salary should be included in the regular budget. If this is impossible, it could be paid by the parents of his pupils, just as is done now in private teaching. Some schools are lucky enough to have capable music

teachers now; some choir directors and glee club coaches can teach beginning instrumental work. For advanced students, specialists could be brought in on an hourly basis.

In a very few years, when a school's music education program has matured, the band, the orchestra, the choirs of different age-levels, and the glee club, can be made almost self-supporting. Benefit concerts bring revenue which is plowed back into salaries and equipment. An incidental but very valuable by-

product is the excellent school publicity they afford. The colleges and some of the secondary schools realize this, since they send their musical organizations out on tours and local public performances.

To sum up the financial angle: if a good music education program is wanted badly enough the money for it can be wangled; the budget can be adjusted. It can be done by independent schools and *it is being done in a few schools*. Would that there were more! The parents are willing to pay the bills *if* they feel that they receive a just return for their money. Given a capable music faculty and an administration which honestly believes in the program, music education not only can pay for itself but will profit the school.

Perhaps too few people are aware of the intellectual value of music education. Too few realize that musical training is not just a cultural hobby or a parlor grace. It is real brain training. The study of the history of music, the ear training involved in concentrated listening, and the terrific discipline of learning to play an instrument are just as good mental training as is learning Latin or geometry. To a beginner, musical notation looks just as mysterious and impossible to read as the Greek alphabet, German script, or an algebraic formula looks to one who has never learned them. The mental discipline required to learn these is one of the reasons for teaching them. Any musician will admit that our musical notation system is antiquated, unreasonable and inefficient. So are French irregular verbs. The triumphant achievement of mastering them indicates hard use of mental processes and undeniable intellectual growth.

Coordination Needed

Along with the mental effort involved in learning music goes the highest possible coordination of eye, ear, brain, hand, mouth, foot. I can't think of any other work, except perhaps that of a surgeon or a bomber pilot, which requires as much physical and mental coordination, stamina, and plain sweat. Surely the youth of today would benefit by exposure to such experience.

In our home recently, an incident occurred which impelled me to



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climb on my soapbox. Of our four children, three attended good local public schools. The oldest attended one of the most highly esteemed private day schools in the east. Dinner over, our fourth-grader was sent to practice his trumpet. "Twinkle, Twinkle, Little Star" rippled from the living room. Our second-grader, a piano beginner, decided to try to play it too—in a different key. Harmonic false relations ensued. Father evinced pain, so our sixth-grader offered to get her clarinet and help them out. The result was fun for all, but the noise was so nerve-shattering that our oldest, the fifth-former, tried to break up the ensemble. When squelched by his mother and told to be constructive or else, he replied, "Say, I'm the only one around here who can't join in." That started me thinking. If he had known how to play some instrument he would not have tried to break up the fun, nor would he have felt inadequate and left out.

The human relations value of a music education program seems to me to be so vitally helpful to a personality. Leroy derived deep, positive stability because he had a place in the group. Instrumental ensemble playing requires that each person submerge himself in the body of musicians for the good of the whole. At the same time, however, he must stoutly maintain his own individual part. He must use every ounce of his energy, every bit of his brain, and every possible means of physical control. The benefits that ensue will never leave him.

If the independent schools, boarding or day, aim to give our children well-rounded preparation for adult life and an education at least as broad as that offered in the public schools, then music education should be required in their curricula. To this parent and many others, music education is as important, valuable, and useful as Latin, geometry, football, and track. We want our children to have a chance at them all.

▲▲▲

IN KOREA

(Continued from page 5)

roofs, streets with no pavements, people pulling carts (their only mode of transportation), "Papa-

sans," the retired and respected farmers, dressed in their white clothes and horse-hair hats and smoking their long pipes. The saddest sight of all was the war orphans wandering the streets.

In Korea we began our more or less one-night stands, although once in a while we would stay several days in one place. We got used to living in tents, getting all our water in five-gallon cans and heating it on the little pot-bellied stoves. Sometimes we could even have a shower.

Two weeks of our time were spent

in South Korea. We traveled mostly by bus, and thus could see the countryside. It is chiefly agricultural country, and we saw many a rice paddy. We played Taegu, Pusan, the interesting port city of Mason, and Koji-do. As time went on we learned more about the people and their culture. Their schools are all private, and the students wear uniforms. We were billeted near a school in Mason, and walked down to the town one day. Some of the children ran from us, but the younger ones followed us about, as did the

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adults. The Koreans are very curious people, and were even more amazed at us than we were at them. One woman ran up and touched my hair; I don't think any of them had ever seen a blond before.

As we passed a music school we could hear someone playing a piano. It is said that the people have good record libraries of classical music, and that they gather in their tea rooms to listen to record concerts.

We were on the road back to Pusan on UN Day. The people were

certainly observing it. There were miles of school children marching three abreast. In Pusan there were floats and parades. Pusan is a modern city, with paved streets and many cars.

On Koji-do Island, where we spent two days, the North Korean prisoners make musical instruments out of anything available—violins out of wooden boxes; trumpets out of cans; and clarinets out of ration cans, wire, and broomsticks.

Seoul was next on our itinerary. We stayed only one night there, so

had little opportunity to see the city. It was evident that the bombings had taken terrific toll of the people, and had ruined a greater part of the city. Seoul, too, is a modern city.

Now came the most rugged part of our adventure, the one hundred and fifty-five mile Front. We were up there for five and a half weeks, starting on the East Coast at a little town called Sochrie, which is located about twenty miles above the thirty-eighth parallel, and following the Line back to the port of Incheon. The men at the Front were the most wonderful audience I have ever seen. Busy as they were, they did everything within their power to make us as comfortable as circumstances would permit and to entertain us. We ate, danced, and talked with the men. It seemed to me that this association meant even more to them than the show. They even contrived a surprise birthday party for our manager. It had to be held in a tent, of course, but it was a celebration that manager Cordy Russell is not likely to forget.

Most of our shows near the front were outdoors for a couple of reasons—there were few buildings of a permanent nature, and, more important, more men could see the shows this way. By this time the weather was quite cold and since we always performed in costumes, that hour - and - twenty - minute show seemed pretty long to the performers. I never did figure out a way to keep my hands and feet warm, and often wondered if the GI's knew that I had my "long johns" rolled up under my skirt.

Familiar Spots

As time went on, we began to play in places whose names are familiar to all—the Punch Bowl, Triangle Hill, Chorwan Valley, Heartbreak Ridge, Sniper Ridge, the Hook. We got near the MLR (main line of resistance) quite a few times. Most of the fighting was done at night, so we went up to do shows in the daytime, and dropped back a few miles at night. Sometimes, when we played for Artillery groups, they would have to do some long range firing, and if we were close to the guns, it was a bit distracting for the performers! On one of our days

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off we visited a tank group that had come back for repairs. As we approached they looked at us as if we were apparitions. Once they were sure we were flesh and blood, they took us for rides in the tanks and we gave them an impromptu show. We had no stage, and only the accordion and banjo with us, but we had fun anyway. They made us honorary "tankers."

While in Korea, we did shows in several MASH (Military Army Surgical Hospitals). It is to these hospitals that the men from the Line are brought first for treatment. Later they are sent to the Evacuation Hospitals. This was the hardest part of the tour, and heartbreaking. We gave short shows in the wards, and talked to the men.

When we reached Incheon, we went to a hospital ship anchored in the harbor. Upon arrival we were immediately taken to the Officers Mess. After two months of eating off trays, we had almost forgotten our table manners, and this formality made us a bit self-conscious.

Return to the States

This USO troupe, Number 1073, were wonderful people. We managed to laugh off the inconveniences, and always had fun. We did a lot of singing, and the GI's often taught us their songs (but not all the verses).

Traveling from Incheon back to Seoul, we passed through country brightly lit by moonlight, with snow covering ground and houses. We really sang Christmas carols that night.

After fifty-six days (eighty-six shows to over one hundred thousand men) we bade farewell to Korea. We flew out on a C-124 Globe Master, an evacuation plane for the wounded. On it we met wounded men whom we had played to and known in Korea when they were able-bodied.

Once again we were in Tokyo. This time we were to remain two weeks, and to stay at the good old Die-iti Hotel. After two months without a bathtub, to me that hotel looked like heaven! We played the Central Command, which is near Tokyo.

We then embarked for the island of Okinawa, which proved to be

much larger than I expected, very pretty, and blessed with a climate similar to that of California. We were there for Christmas week. On Christmas day we gave shows for six Batteries, and we were grateful to have a full schedule at that season.

From Okinawa we took off for the Philippine Islands. The people of the Philippines were about the friendliest I have ever seen. The kids would all run to greet us, yelling "Hi, Joe!" and giving us the "V" for victory sign. We spent New

Years in Baguio, a beautiful mountain resort, the summer capital of the Philippine Islands. In Manila, we played to a Filipino troop. What a wonderful group of people they were, and how hospitable! After a week in the Philippines, we left for Guam, where we remained for five days. We had two days on Kwajlein, and two on Johnson Island. The men here have so little to do in their spare time, and our show was a god-send—or so they made us feel.

Our last stop was Hawaii. Alto-

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gether, we gave 144 shows during our four months overseas. We traveled approximately 25,000 miles.

It's great to be home, to have all the modern conveniences, to be able to do the numerous things every day that I had always taken for granted. But, believe me, I wouldn't trade my USO tour for anything in the world. As a matter of fact, at the present time I am rehearsing with a show that will leave for the Alaskan Command soon. ▲▲▲

EMPLOYEES

(Continued from page 11)

edo provided, and (f) pay for time in rehearsal.

What arrangements are made in regard to employee's work assignments when concerts occur at conflicting times with working hours?

The esteem in which 36 of these musical programs are held by their

respective companies is shown by the fact that all of them release the participating employee from his work assignment and pay him for time missed. It is realized, though, that the releasing from work assignments as the occasions demand, of 30 to 50 or more employees could disrupt work schedules to some extent. This may be the reason why 32 companies schedule no concerts that would conflict with the working hours of the members.

Your music leaders are:

Forty-one companies employ part-time music leaders from the community and 3 employ full-time music leaders. The music leadership in 28 companies is held by employees in the operative and management ranks who have music leadership talents. The other companies use a combination of music leaders from the community and the company employee ranks.

Your choral accompanist is:

Thirty-seven groups hire professional accompanists from the community and 38 secure their accompanists from employee ranks, 15 being paid for their work.

For whom are the majority of your performances?

Twenty-three of the musical organizations for the most part perform for the general public. The majority of performances by 16 groups are for their fellow employees. Twenty-four groups divided the majority of their performances between the general public and employee parties. Some groups performed primarily for churches and hospitals.

Are your musical activities open to participation by the employee's family?

Forty-five programs are not open to participation by the employee's family. Twenty-six programs open all activities to members of the employee's family who are qualified to participate. Other groups limit participation to husbands or wives of employees and to employee's children.

List the starting and quitting times of the eight-hour shifts at your plant

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The number of shifts a company operates affects the choice of meeting time. It is much easier for the 19 one-shift companies to arrange a meeting time than it is for the 15 two-shift, the 41 three-shift, and 1 four-shift companies.

Are musical activities provided for employees of all shifts?

Forty-seven companies replied that they provide musical activities for employees of all shifts. Twenty-seven limit the activities to members of the first and third shifts, as most activities hold meetings between 4 P.M. and 8 P.M.

Do you co-ordinate your activities with community musical activities?

Thirty-nine programs do not co-ordinate their musical activities with those of the community. Forty-four co-ordinate their activities in one degree or another, from jointly planning schedules and preventing conflicts, to a status of being on call for all community functions.

Does your company have a plant-wide recorded music broadcasting system in operation?

Sixty-three musical activity programs do not include plant-wide recorded music in their programs. Eleven use recorded music in their cafeterias and lounges only. Five include a plant-wide broadcasting system which is limited to non-working periods. Eight programs are extensive in that they operate during both working and non-working hours.

Activity groups

The leading activities in number, size, and cost are: Mixed Chorus, Men's Chorus, Women's Chorus, and Concert Band. (See table at end of article.)

These activities naturally involve a large number of employees and can be expensive. Forty-six of the activity groups did not report their financial cost.

These activities generally meet once a week and a majority are year-round affairs. A large number of the activities hold meetings of two hours in length and meet between 6 P.M. and 8 P.M. Most of the groups rehearse in some room available on company property, usually an audi-

torium or a conference room. A large majority of the groups charge no dues.

There are, in addition to the above-named activities, others which, because of the small number of companies reporting them and the insufficient information supplied, shall be mentioned only briefly. They include a symphony orchestra, jazz band, dance band, men's quartet, children's choir,

music club, operetta society, musical shows, instrumental ensembles, piano classes, and vocal ensembles.

The presence of several of these activities in the employee music programs throughout the country is especially significant because of the increased employee participation resulting therefrom. Also, some of the activities do not require exceptional musical ability on the part of participants. ▲▲▲

Activity	Total Number of Activity Groups	Total Number of Employees Participating	Total Cost
Mixed Chorus	57	3,109	\$44,536.00
Men's Chorus	31	1,210	31,825.50
Women's Chorus	17	653	9,510.00
Concert Band	15	642	20,210.00



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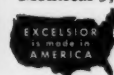


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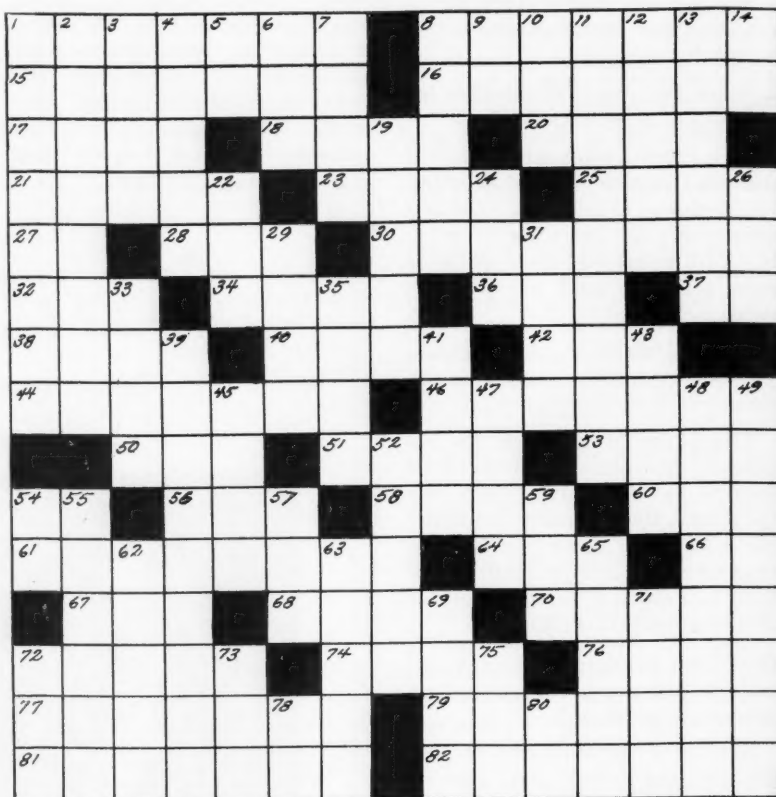
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MUSICAL CROSSWORD

by Evelyn Smith



ACROSS

- 1 Czech singer at Met
- 8 Type of music requiring few players
- 15 Enthusiastic applause
- 16 Entertained
- 17 Small coin
- 18 Piece once very popular
- 20 "— the Waves"
- 21 Kilmer poem
- 23 European-American defense association
- 25 Oklahoma town
- 27 We
- 28 Nonsense; slang
- 30 Popular mediaeval flute
- 32 Describing a phonograph record; abbr.
- 34 Famous crooner
- 36 French friend
- 37 Simplified spelling; abbr.
- 38 Slips of ivory or ebony over which violin strings pass
- 40 Cow notes
- 42 "—, du lieber Augustin"
- 44 Portrayed on the stage
- 46 British ballerina
- 50 Line across the staff
- 51 Jug
- 53 Turn of a record
- 54 "— Clair de la Lune"

- 55 Plunder
- 58 Frightens
- 60 Earth; German
- 61 Recently deceased American violinist
- 64 Droop
- 66 — Igitur
- 67 Girl's nickname
- 68 Grain used for sowing
- 70 Scruple
- 72 Signs indicating silence
- 73 Extra; Scot.
- 76 Mind; comb. forms
- 77 Non-Br. Calypso player
- 79 Tenderly; mus.
- 81 Section of an orchestra
- 82 Russian chemist and musician

DOWN

- 1 Piano piece by Chopin
- 2 Piano or violin strings wound with fine wire
- 3 Weather indicator
- 4 Furry aquatic mammal
- 5 Seventh tone
- 6 Negative
- 7 Soon
- 8 Packing box
- 9 That man
- 10 "Long, long —"
- 11 Dissenters
- 12 Harmonize
- 13 More weird
- 14 Thoroughfare; abbr.

- 19 Celebrated Handel aria
- 22 Frequently found in voices of Italian tenors
- 26 Medical men; abbr.
- 29 Arrangement of the beats within the bar
- 31 Persian poet
- 33 What Carmen died of
- 35 Point of rest on a vibrating string
- 39 Italian musician of 17th and 18th centuries
- 41 Small duck
- 43 "Whispering —"
- 45 "In his master's steps he —"
- 47 God of war
- 48 Outstanding musicians
- 49 American contralto
- 54 Like
- 55 End of a bar
- 57 Encore
- 59 *Valse Triste's* mood
- 62 Norse pantheon
- 63 Advertising lights
- 65 Japanese statesmen
- 69 Monotonous
- 71 Relation between large, long, and breve in the mediaeval time system
- 72 Right hands; abbr.
- 73 Evil
- 75 I love; Lat.
- 78 Silver; Chem. abbr.
- 80 Either



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NEW FACES

(Continued from page 23)

City, moving to his new post from First Presbyterian Church, Brooklyn.

Jack F. Dailey is the new manager of the Oklahoma City Symphony Orchestra. . . . New manager for the Minneapolis Symphony is **Boris Sokoloff**, who succeeds retiring **Arthur J. Gaines**. Sokoloff was formerly assistant manager of the New York Philharmonic Symphony Orchestra. . . . New faculty members at the Eastman School of Music include **Ralph Bigelow**, assistant to the director of the preparatory department; **Austin Truitt**, public school music; **Elizabeth Artman Hagenah**, teacher in the preparatory department; **Dale Clark**, teacher of trombone. All are former students at the Eastman School. . . . New director of the Preparatory School of the St. Louis Institute of Music is **Lyndon Croxford**, a member of the piano faculty.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, AND CIRCULATION REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912, AS AMENDED BY THE ACTS OF MARCH 3, 1933, AND JULY 2, 1946

Title 39, United States Code Section 233)
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1. The names and addresses of the publisher, editor, managing editor, and business managers are: Publisher, **Al Vann**, 1270 Avenue of the Americas, New York, New York; Editor, **Margaret Maxwell**, Delaware Water Gap, Pa; Managing Editor, None; Business Manager, None.

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Margaret Maxwell
Editor

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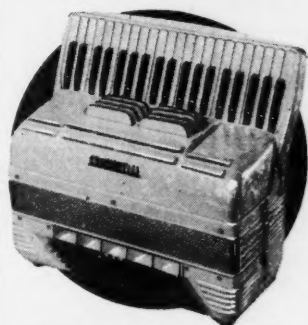
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OPERA QUIZ

THERE are a number of operas whose titles consist of two proper names, for example *Romeo et Juliette*. Suppose the personages in these titles decide to give musical recitals, one of them singing and the other accompanying on the harp. Listed below are the names used in operatic titles, the singer being arranged in the left-hand column. From the column of the harpists select the name coupled with the singer named in each opera. For example, the harpist Romeo coupled with the singer Juliette would be the opera, *Romeo et Juliette*.

Singer	Harpist
1. Francesca	a. Romeo
2. Isolde	b. Euridice
3. Czar	c. Samson
4. Orpheus	d. Paolo
5. Delilah	e. Hero
6. Pelleas	f. Zimmerman
7. Juliette	g. Tristan
8. Leander	h. Melisande

1. d; 2. g; 3. f; 4. b; 5. c; 6. h; 7. a; 8. e.
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Use blank on page 30.

TIME FOR SINGING

(Continued from page 19)

Beethoven added oratorios, requiems, and symphonies.

After the destruction of the Second Temple by the Romans, in A.D. 70, the use of religious music might have been expected to decline, but this was not the case. Divine services were held in synagogues in cities, towns, and villages, in whatever land groups of Jews were established, and the chants, refrains, and melodies were participated in by all the congregation, led by the *Hazan*, or cantor. The cantors expanded the coloratura singing of some of the prayers. This had been a distinct feature of the Temple service, and it has continued to be a characteristic of the Jewish chant.

Chanting in the synagogue was not confined to prayers and psalms. The scriptural lesson, extracted from the large scrolls of the Five Books of Moses, used in all synagogues, was not read but sung according to definite accents or *teamim*, which accompany the Hebrew text. These accents indicate a whole musical phrase, not single notes, as does modern musical notation. Around the sixth century, attempts were made to have these markings represent a standard rendition, based on the traditions of the past, and the system was perfected four hundred years later.

Music Treasured

During the long centuries of their dispersion, the Jews preserved their music as a priceless treasure, not only in the synagogue but also in the home. Special melodies were associated with the joyful celebration of the festivals and the observance of the Sabbath. Any Jew entering a synagogue or home in a strange city or foreign land would immediately feel at home when he heard the familiar chants and tunes. Though the Jews were often shunted into narrow ghettos, persecuted and despised in many countries, their music comforted, strengthened, and ennobled them. Not all of it was religious in subject matter. Folk songs, lullabies, and mystic tunes expressed melancholy moods and dreams of the future, and mirrored events in everyday life, humorous and sad.

In order to participate more fully

in the broader life of intellectual creation which the Renaissance opened up in Europe, numbers of Jews abandoned their identification with the Jewish people. Nineteenth century composers of Jewish origin were Felix Mendelssohn, Giacomo Meyerbeer, Jacques Offenbach, and Gustav Mahler, but they did not profess their ancient faith.

In the greater freedom of the twentieth century, Jews made their contributions to culture in many lands, and their religious faith was a matter of private life. Their participation in the field of music expanded rapidly. In the United States and elsewhere they rose to eminence as violinists, pianists, singers, composers, orchestra conductors, and band leaders.

With the growth of the Zionist Movement during the last fifty years, leading to the return of a million Jews to the Land of Israel, the *Hatikvah*, a song of recent origin, became popular as a rallying song and is now accepted as the national anthem.

When Hitler tried to exterminate the Jews of Europe, he made no exception in the case of musicians, no matter how talented they were. Many of those who realized his design in time, left their homes and started a new life elsewhere. Soon, due to this influx from Europe, Tel Aviv, Jerusalem, and Haifa had more than the usual quota of string quartets, chamber music ensembles, and conservatories of music. Cafes and hotels could offer their patrons really excellent music played by a trio of artists, and night clubs had no difficulty in providing jazz bands. The radio broadcasting service was able to furnish exceptional live music morning, afternoon, and night.

Among those who saw the handwriting on the wall was the violinist Bronislaw Huberman. He journeyed about Europe soon after Hitler had risen to power and invited musicians to come to Palestine and become members of a new orchestra. Its first performance was given in 1936, with Arturo Toscanini conducting. Since then many world-famous musicians have gone all the way to the Middle East to act as guest conductors, and its soloists have included Yehudi Menuhin, who was born in Jerusalem, Jascha Heifetz, Isaac Stern, and Jan Peerce, in addition to a

number of brilliant Israeli artists. Today this Israel Symphony Orchestra has achieved world-wide recognition, and was greeted with enthusiasm on its tour of the United States in 1951.

No matter how often the orchestra plays in the cities and towns of Israel there is never a vacant seat at its concerts. Taxi drivers, bricklayers, waiters, and clerks are just as passionately devoted to Beethoven and Brahms and the new works of young Israeli composers as are businessmen and professional men and government employees. In no other pioneer settlement in history has music played such a vital role in the life of the inhabitants as it does in Israel.

Israel's Opera

Opera too gets its share of attention. The great librettos have been translated into Hebrew, and the Israel Folk Opera Company gives creditable performances. The voices, costumes, and stage scenery have been excelled in other localities, but the audience never ceases to thrill at hearing the famous masterpieces in its own language in its own land.

When the young pioneers, the *chalutzim*, decided to devote themselves to tilling the soil in remote rural sections they determined to have a rich cultural life at the same time. After the day's work is over, the same young people who have been driving tractors, gathering oranges, or cooking the meals, gather in groups for choral singing, folk dancing, or orchestra practice. So serious has been the orchestra practice that a central chamber orchestra, formed of gifted members of individual groups, tours the agricultural settlements periodically. Some recitals are given in amphitheatres, in dramatically beautiful settings.

A music center similar in idea to that of Tanglewood, Massachusetts, has been established in the beautiful agricultural settlement of Ein Gev, on the shores of Lake Kinneret or the Sea of Galilee. Music festivals are held twice a year, the one in the spring taking place during Passover Week. Feature programs are changed nightly. Represented in the 1951 Festival were works by Bach, Copland, Beethoven, Schumann, Ravel, Prokofiev, Cesar Franck, Ernest Block, Scarlatti, Rachmaninoff,

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Chopin, Mozart, and Handel, as well as those of several Israeli composers. It included a choral concert by the Tel Aviv Vocal Ensemble, the nucleus of the larger Tel Aviv Chamber Choir, chamber music by the Israel Wind Quintet, and a recital combining folk music and Biblical ballet. Some of the folk music was played by musicians from Morocco and the Caucasus on the *kanoon*, a cither-like instrument with 78 strings, which is held on the player's knees, the *tarbukka*, a kind of drum, the *'oud*, a twelve-stringed instrument resembling a lute, the Caucasian *Tar*, a twelve-stringed instrument of the mandolin type, the *Ha'izhak*, a stringed instrument played with a bow, and the Caucasian ring-formed drum. Thousands of people arrived for each performance, despite the distance from centers of population, and truckloads of young workers motored over from neighboring farm communities.

Dalia, another agricultural settlement, also undeterred by its remoteness, holds a yearly dance festival. Dance groups from the *Kibbutzim* compete on the opening days, and the climax is reached when all the groups participate together in a great pageant of color, sound, and movement. This is an event so close to the cultural aspirations of the settlers that 40,000 forego food and sleep in favor of watching the proceedings from the mountainsides which form a natural amphitheatre.

Both private and public efforts go to promoting a favorable atmosphere for creative work. A beautiful estate in Zichron Yaacov has been deeded to the government by Mrs. Israel Friedlaender, for the use of musicians, writers, and artists. Several houses on the estate accommo-

date dozens of people who wish to spend their vacation in such ideal surroundings or who seek a quiet spot in which to work. The site of Beth Daniel is one of the most charming in Israel. It lies high on a mountain ridge, overlooking the Mediterranean. Its flowers, pine groves, tall cypresses, and olive trees supply color, fragrance, and restful shade. Close by are the vineyards which have made Zichron Yaacov famous for seventy years, and which have inspired the vintage festival which was recently welcomed into the growing list of picturesque events in Israel. The Israel Writers Association and the Israel Artists Association have erected buildings with individual studios on the estate.

Foreign Visitors

The Music Department in the Ministry of Education and Culture frequently invites noted musicians from abroad to guide and stimulate. Mr. Aaron Copland, the American composer, conducted a five-day Composers' Conference at Beth Daniel in 1951. He met with thirty Israel composers and discussed with them their musical creations, records of which had previously been made. Mr. Max Rostal of London was invited to open courses for young violinists and to appear in recitals. Radio broadcasting is state operated, so it is in a position to encourage noteworthy vocal and instrumental music and new compositions.

Already there is a new note in the songs, the dances, and the music in Israel. A wonderful, mysterious combination of the melodies, chants, and tunes of many centuries, many lands, many emotions emerges to represent the new life. This process of trans-

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ormation is deeply rooted. The older generation brings traditions from both East and West. It remains for the musicians now living in Israel to accept and carry forward the musical heritage of their people. Already the first fruits are visible.

The standards of the past are high. As a model of deep insight and rhythmic beauty, there is Psalm 126 which, although it describes the joy of the return from the Babylonian exile thousands of years ago, applies equally to the scene in Israel today:

When the Lord brought back those
that returned to Zion,
We were like unto them that
dream.
Then was our mouth filled with
laughter,
And our tongue with singing;
Then said they among the nations:
"The Lord hast done great things
with these."
We are rejoiced.

Bring back the rest of our exiles,
O Lord,
To fill us up, like streams in the
dry south.
They that sow in tears shall reap in
joy.
Though he goeth on his way weep-
ing
That beareth the measure of seed,
He shall come home with joy,
Bearing his sheaves.

NOTEWORTHY

(Continued from page 3)

son, Executive Secretary of the American Symphony Orchestra League, Inc., will discuss the economic problems of the symphony orchestra musician. Harrison Keller is President of the Association.

ALL TEN BEETHOVEN violin-piano

sonatas will be presented in straight chronology on a single program on November 22 in New York's Town Hall by Benno and Sylvia Rabinof. The advance release says the couple are taking "this unique means of celebrating the tenth anniversary of their marriage and concert partnership," and an enthusiastic blurb continues that "the Rabinofs spent their first 'date' together playing the Beethoven sonatas straight through without pause from 8:00 p.m. through 1:00 a.m. on a single night, with such intense absorption that neither realized the time." Sorry, but we bet the audience will be very much aware of both the time and the quality of the seats in Town Hall at the end of that tenth sonata. That's a lot of Beethoven, unless you're in love.

THE AMERICAN GUILD OF ORGANISTS has announced the list of successful candidates in the 1953 A.G.O. examinations. Fellowship: Rosemary Clark, Robert W. Glover. Associateship: Mrs. James H. Anderson, Ernest E. Bedell, Gladys Carol Christensen, Wallace M. Coursen, Jr., Elfrieda Dolch, John Marvin Doney, John Raymond Ferris, Barbara Jean Fielder, Jack B. Fisher, Heinrich Fleischer, Charles William Forlines, Marie H. Hoffman, Katherine Huffer Hotchkiss, William Barron Knaus, John A. Nelson, Theodore Clark Pierce, Kathleen Stevens Quillen, Joyce May Richardson, Joseph A. Surace, John Albert Sweeney, Paul Lindsley Thomas, Haldan D. Tompkins, Virgil Cook Toms, Robert W. Tosh, Roger Porter Turney, Hugh Waddill, Howard Zettervall. Choir Master: Mary A. L. Birt, Marie E. Lambert, Theodore Clark Pierce, D. DeWitt Wasson, Jean M. Young.

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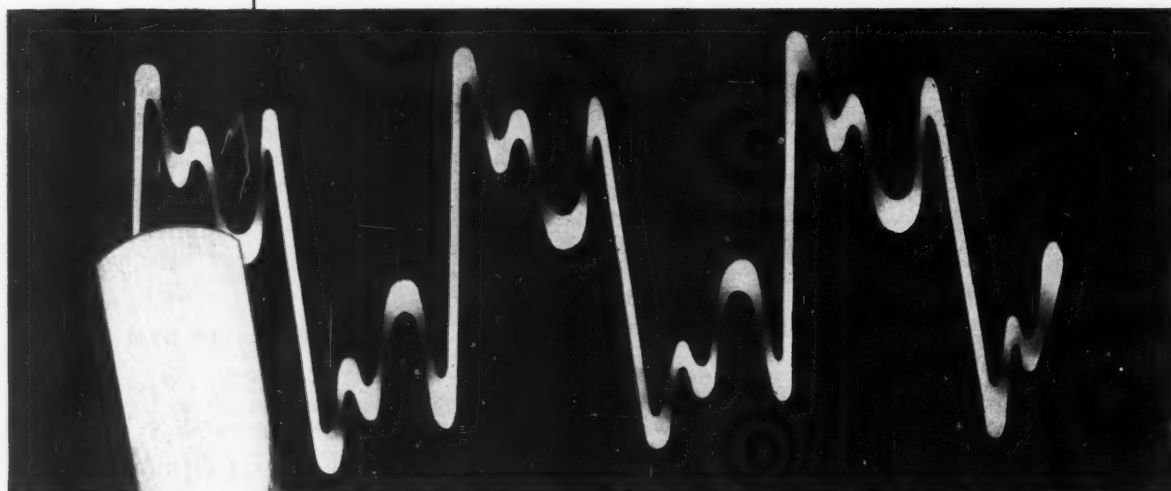
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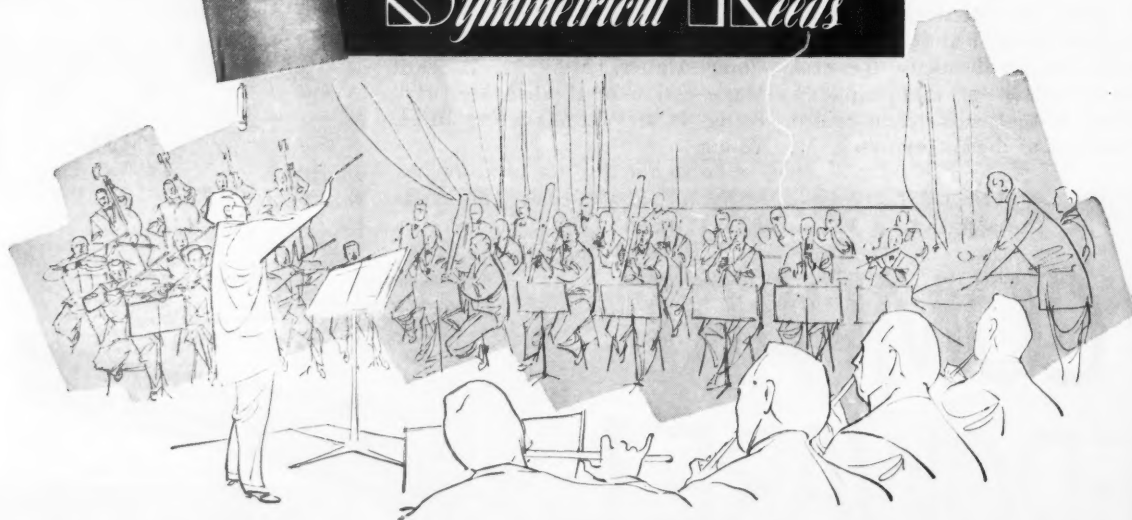
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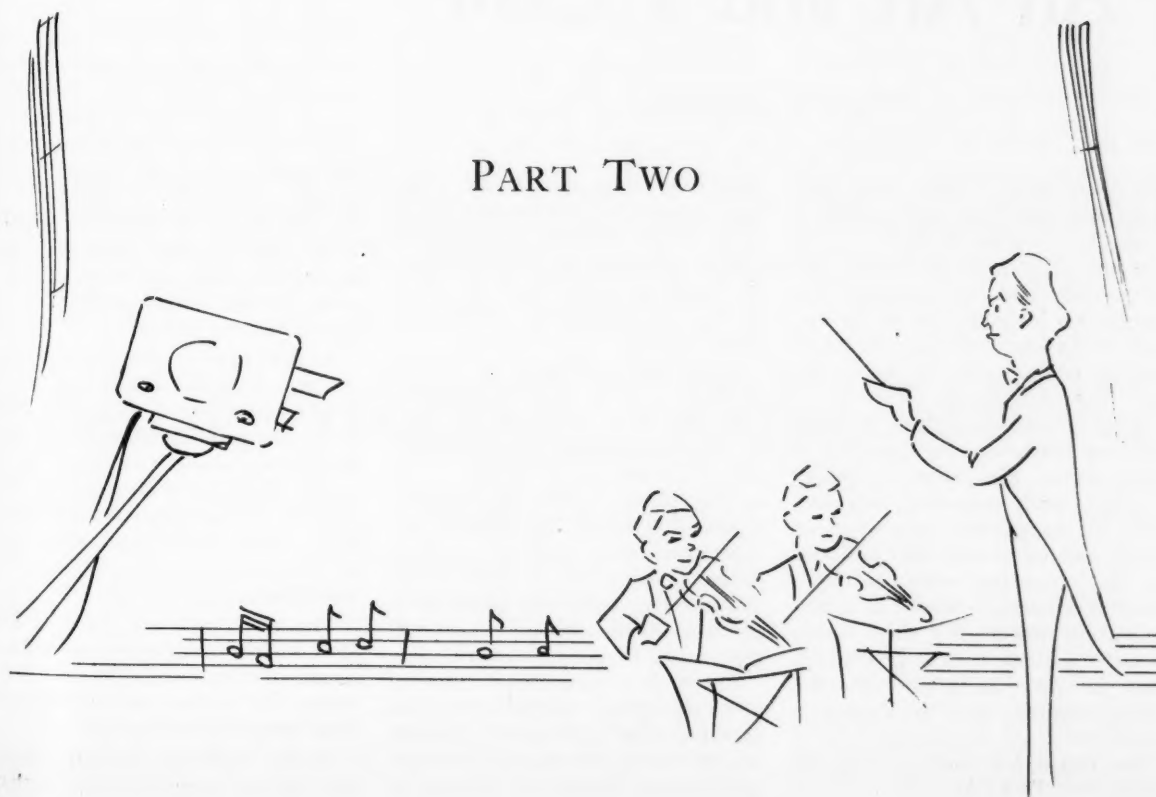




THIS BUSINESS OF MUSIC

The Publishing Industry

PART TWO





A music engraver at work etching plates.

MUSIC PRINTING: An Art and a Craft

TOM GIBSON

IN these days of radar, mass production, and supersonic speeds it is strange to walk through a music printing plant in Long Island City, New York, and find methods employed for printing music in the days of Pergolesi and Purcell still in use side by side with the most modern printing methods.

This spacious steel and concrete building vibrates to the churning of offset presses. The clatter of folding, stapling, and trimming machines adds to the general impression of speed and up-to-date efficiency, but in the engraving room, where a music manuscript begins its transformation into printed sheet music, modern methods of mass production play no part. Stepping from the noisy pressroom into the engraving

room, where the only sound is the light tapping of the engravers' hammers, is like stepping into another century. For here, the metal plates—the basis of every sheet of music printed—are prepared entirely by hand.

Numerous methods have been used for printing music, all of them expensive, slow, and laborious. Music has been printed from woodcuts, movable metal and wooden type, metal plates, and lithographic stones. And while new methods are constantly being tried, the method in use at this plant—a combination of hand engraving and photo-offset printing—is the one now most commonly used by major music printers.

Rarely is a manuscript ready to go to the printer immediately upon acceptance for publication. Usually it must first be edited and every note and symbol checked for clarity, in

order to avoid time-consuming and expensive errors on the part of the engraver. In the case of a symphony or an opera score, a copyist must go through the manuscript, extract and copy down, page by page, the parts for each instrument, singer, and group of instruments. When this has been done, the manuscript, together with the orchestra's and singers' parts if there are any, is ready to go to the printer, where its first stop is the engraving room.

It is estimated that there are fewer than fifty skilled music engravers in the United States, and most of them work in the New York area. In addition to being a skilled craftsman with a long apprenticeship behind him, the music engraver must have a thorough knowledge of music, good eyesight, the ability to read unerringly even the most illegible manuscript, and a vast store of patience. The work is tedious, exacting, and in a sense an anachronism. An engraver may do from three to five plates in a day, depending upon the complexity of the manuscript he is working from.

The music engraver's basic tools are the punches. These are made of highly tempered steel, and are about as big around as an ordinary lead pencil and approximately three inches long. The note heads and more commonly used symbols are cut in their ends. They are held against the plate and tapped lightly with a hammer to stamp the notes and symbols into the plate. A set usually consists of from fifty to fifty-five punches. If words are to appear on the page of music, these too must be stamped, letter by letter, into the plate. Another set of punches is required for the letters.

At this plant the engravers' plates are the same size—about 7 x 10 inches and about 1/20 of an inch thick—for printing all types of music. The size of the final printed page can be altered at a later step in the process. The plates are usually made of an alloy of lead, antimony, and tin, the proportions varying with the individual manufacturer.

The stave lines are cut into the plate with a scorer, a five-toothed instrument, not unlike the chalk holder the music teacher uses to draw staves on the blackboard.

Having received the manuscript, the engraver must first page it, that

Tim Gibson is a free-lance writer living in New York City.

is, determine exactly how many bars of music will appear on a page, and hence where each note will be stamped on the plate. The pleasing appearance and legibility of a page of music depend on this step. The place where each note and symbol will be punched on the plate is indicated with a marking pin. This must be done very lightly to avoid cutting into the plate. An engraver usually employs his own system of shorthand in marking the plate, and once the plate has been marked it is ready to be punched. Usually only the note heads and more commonly used symbols are punched, the note stems, hooks, slurs and other symbols being cut with a knife-like graver. Since a positive proof, or print, will be made from the completed plate, the engraver must work in reverse, from the right side of the plate to the left.

When the engraver has completed the plate, it is inked and its surface cleaned, the ink remaining in the grooves and punched portions. A proof is taken and sent to the composer. If it is returned with corrections, the incorrect symbols must be hammered out of the plate from the reverse side, and the correct symbols stamped in. A corrected proof is then sent the composer, who may still make corrections if necessary. The third proof is usually final, and then the plate is ready to play its brief but essential part in the production of the page of music.

Again the plate is inked and a print made from it. Once this print has been made, the plate's role has ended. A photograph is made of the

printed sheet of music, and it is at this point that the size of the final page of printed music may be varied by "blowing up" or reducing the resulting negative. The photographic negative is the basis of the photo-offset method of printing. A metal plate is commonly used to print the first copy of the music because it is the only satisfactory method known for producing a clear, sharp impression with uniform characters. Autography—drawing the notes and staves in ink by hand to make the first copy—is sometimes used, but this method, while less expensive, is generally unsatisfactory because of the lack of uniformity of the characters. Photo-offset printing has proved a boon to music publishers chiefly in the reproduction of music originally printed from plates that have been lost or destroyed. This is a relatively simple process, requiring only that a single copy of the music be available for photographing.

The photo-offset, or photo-lithographic, press owes its existence to the discovery made in 1796 by Alois Senefelder, a German, that the principle of the mutual repulsion of grease and water could be applied to printing. In lithography—literally "stone writing," the design to be reproduced is drawn in reverse on a stone with greasy crayon. (To avoid drawing or printing in reverse, the design may first be drawn on transfer paper and then pressed on the stone.) The stone is moistened with water, which clings to it except where repelled by the design, which

is greasy. The stone is then inked with a greasy ink, which is absorbed by the greasy design, but repelled by the water everywhere else on the stone. A sheet of paper pressed against the stone will be imprinted with the inked design. In the photo-offset press the stone is replaced by zinc plates, but the principle remains the same.

The negative that resulted from photographing the music printed from the original engraved plate is printed on a zinc plate sensitized with egg albumin. This is done in exactly the same way that snapshots are printed on sensitized paper. The music then appears as a positive (black on white) on the zinc plates, the egg albumin having been literally fried by the light falling on it through the light parts of the negative. As many as thirty-two negatives may be printed on a single zinc plate. The plate is then treated with a greasy material, which is absorbed only by the "fried" egg albumin. This, of course, is the equivalent of drawing on the stone with a greasy crayon. The flat zinc plate is then strapped to a cylinder of the offset press. A film of water is run over it, and it is inked, the ink being repelled by the water but absorbed by the printed music. The zinc plate is rolled against a rubber roller, which picks up the ink and transfers it to paper, thus producing the end product—the page of sheet music.

As they come from the press, the sheets of printed music are ready to be cut, assembled, stapled, trimmed, and shipped to the distributor. ▲▲▲

EARLY MUSIC PUBLISHING

TOM GIBSON

BEAVER hats, iron cement, umbrellas, blacking, maps, furs, jam, and looking glasses—these were some of the commodities early American music publishers dealt in to make ends meet. Colonial music publishers are also listed in early business directories and advertise-

ments as proprietors of taverns, bath houses, and barber shops.

It was a relatively simple matter in Colonial days to become a music publisher. A single entrepreneur was usually printer and dealer, as well as publisher. A flat bed press or lithographic stone and some songs to

publish, plus a solvent business to support the publishing enterprise, were all that was needed. The first store in the Colonies to deal primarily in music and musical instruments was opened in Philadelphia in 1759 by Michael Hillegas, and the first music store in New York

City was opened by John Jacob Astor in 1786. (That he moved on after a short time to more lucrative endeavors is an interesting commentary on the financial rewards to be reaped in those days from the music business.) Early American music stores were never simply "music stores." They bore such names as "Music Saloon," "Music Repository" and "Music Emporium."

Educational and sacred music (which constitute the economic backbone of modern music publishing) were also the first kinds of music published in the Colonies. The third Colonial publication of any kind was "The Whole Booke of Psalmes." Published in 1640, this is better known as the famous "Bay Psalm Book." Though intended for use in choir services, it was published without music. Fifty-eight years later, a ninth edition was issued, and was the first publication in the Colonies to contain printed music. It contained the music for twelve psalms. "Introduction to the Singing of Psalm-Tunes," by the Rev. John Tufts of Boston, was published in 1715. This was the first American music instruction book.

Early "Pops"

The early American music publisher, however, was primarily a "pop" publisher. Most early songs were published as "broad-sides" (sheets printed only on one side) or in news periodicals. Unlike the popular ballads of today, most of which deal with lost love, new love, spurned love, and just plain love, early American songs dealt with news of local and national interest. In the days before the rapid and widespread dissemination of news, the songwriter, in a sense, took the place of the newspaper columnist and the radio commentator. He furnished comment, sometimes serious and sometimes facetious, on the events and issues of the hour. Thus, American publishers through the years have issued songs, comic and serious, about virtually every topic under the sun: political issues, temperance, the joys of smoking tobacco, steamships, railroads, Indians, oil wells, postage stamps, and telephones. The preoccupation with love is a fairly recent development.

Broad-sides, which could be

written, printed, and sold on the streets within a few hours of the arrival of news, were usually printed without music. The verses were often written to the tune of a well known English, Irish, or Scotch song, which was indicated on the sheet, making printed music unnecessary. Among early "lyricists" who composed verses for broad-sides were the patriot, Thomas Paine, and the traitor, Major John Andre. Most early musical versifiers, however, remained anonymous, particularly those whose verses might be construed as advocating rebellion against the Crown, and many of them could.

The covers of early American sheet music reflect the diversity of its subject matter. One of the earliest broad-sides (printed without music) is entitled "Americans to Arms," and bears a picture of a Colonial soldier standing defiantly before several cannon in the background. The cover of a Union song published in 1863, "The Old Union Wagon," shows Lincoln driving the "Old Union Wagon" out of the mire of secession. Pretty girls, steamships, and railroad trains were always popular subjects for sheet music covers. The music store where the music might be purchased was frequently a subject, but more popular were portraits of important personages of the times. The portrait of the incumbent President was a favorite subject for covers of songs with a patriotic or political bent. Songs were frequently dedicated to an individual or organization, and sheet music covers have been decorated with the faces and figures of such varied personages as anonymous firemen and baseball players, Sara Bernhardt, Robert E. Lee, Blondin (who crossed Niagara Falls on a tightrope), Gideon Welles (Lincoln's Secretary of the Navy), Thomas Scott (president of the Pennsylvania Railroad), and Napoleon Bonaparte. Beethoven, Wagner, Mendelssohn, Offenbach, and Chopin were among

the composers whose faces adorned (and still adorn) sheet music covers. Some of the early covers are excellent examples of the art of lithography, and among the American artists whose work included illustrations for sheet music covers are James McNeill Whistler, Winslow Homer, and the famous political cartoonist, Thomas Nast.

The works of American poets were a fruitful source of songs during the early days of American music publishing. Set to music were poems by William Cullen Bryant, Ralph Waldo Emerson, James Whitcomb Riley, and James Russell Lowell. A theme from Schubert provided the music for Longfellow's "Psalm of Life." Bret Harte's poetry was a major source of comic songs. "The Star Spangled Banner"—"with an additional verse (fifth) by Dr. O. W. Holmes"—was published in 1862. Poe's "Annabel Lee" and "Eldorado" were published as songs in 1877. A portion of "Ben Hur," by Lew Wallace, became available for singing, as did works by Washington Irving, James Russell Lowell, Mark Twain, and Nathaniel Hawthorne.

From the vantage point of 1953, the early years of American music publishing appear serene by contrast. In the days before radio, television and records, the publisher's main concern was printing and selling copies of songs. Today, because of radio, records and television, performance and recording royalties have taken the place of sheet music sales as the major source of a publisher's income. This has given the modern music publisher a host of problems unknown to his nineteenth-century counterpart. But the greatest problem of all is not a new one. It perplexed Colonial and Revolutionary publishers, just as it perplexes publishers today. It is the eternal question of music publishing: what makes a hit? A publisher who could answer it correctly one hundred per cent of the time would become a very wealthy man indeed.

EDITOR'S NOTE:

The foregoing two articles by Tom Gibson comprise the first of two installments on the music publishing industry. The second will appear in the January issue. They are a part of MUSIC JOURNAL's current series on the business aspects of music, pre-

sented some factual information about those behind-the-scenes' operations which make up the vast fields of recording, music publishing, concert management, and instrument manufacturing. The series began last month with a survey of the record industry.



David W. Corson for A. Devaney, N. Y.

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